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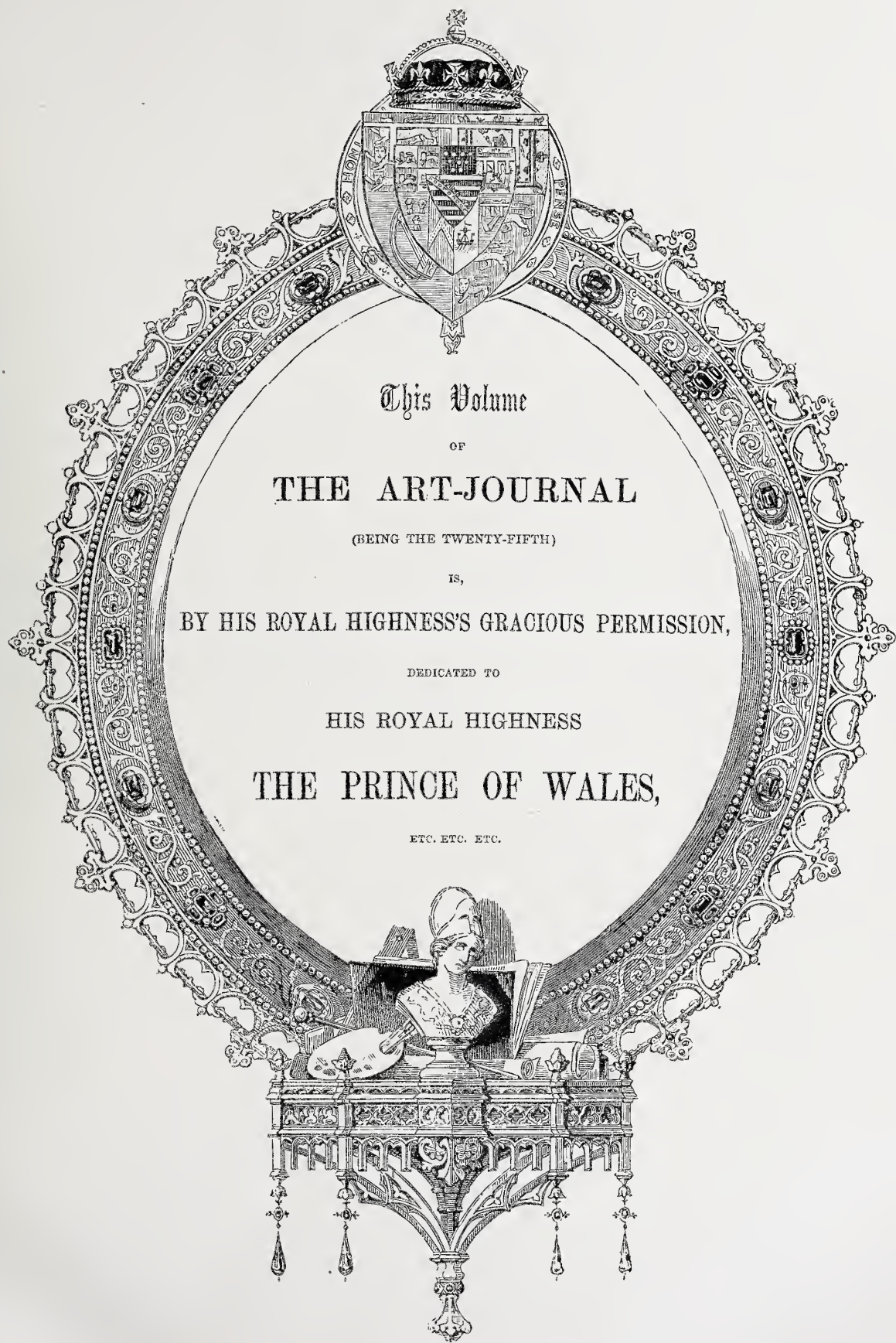


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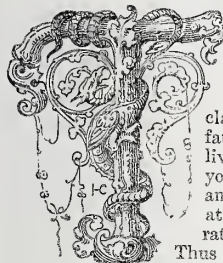
## THE ART-JOURNAL.



LONDON, JANUARY 1, 1863.

THE  
REVIVAL OF THE FINE ARTS  
IN THE EIGHTEENTH AND NINETEENTH  
CENTURIES.

BY THE CAVALIERE M. A. MIGLIARINI.



THE author of the accompanying treatise, the Cavaliere Michele Arcangelo Migliarini, is by birth a Roman, and received a classical education from his father. Flaxman was then living in Rome, and the young Migliarini admired and revered the great artist at that distance which separates the boy from the man. Thus inspired, he chose for himself the life of an artist, and was early employed by Canova to make drawings from his works for the engraver, whilst pursuing his studies with Thorwaldsen in the studio abandoned by Flaxman upon his return to England: but Migliarini soon quitted the profession to devote his time to archaeology, for which he was singularly prepared by the rare combination of an acquaintance with the classics, oriental languages, and history, and a practical education in Art. About this period of his life, between the years 1805-1808, chance made him acquainted with the poet Coleridge, with whom he soon formed an intimate friendship. Coleridge had come from Malta to Rome, where he and Migliarini passed many evenings together in delightful conversation—Coleridge explaining Shakspeare, and Migliarini reciting and commenting on Dante, of whose merits the English poet was a competent judge, being well acquainted with the Italian language. Their evening entertainments were varied by philosophical discussions, when Coleridge found a respectful listener in Migliarini. This agreeable intercourse was interrupted when Migliarini, in the pursuit of his archaeological studies, left Rome to travel through Europe, from whence he passed to Asia, and reached Russia shortly before the French invasion under Buonaparte. At the burning of Moscow he lost all he possessed, and, among the rest, the memoranda he had preserved of his conversations with his friend Coleridge. He spent many years in Russia, in the houses of the nobility, who had the benefit of his advice when purchasing objects of Art or antiquity; and having attained a European celebrity for his wide range of knowledge, and for the accuracy of his observations, he was consulted in all matters of taste or archaeology by the Czars Alexander and Nicholas, who bestowed on him the Professorship of the Fine Arts in St. Petersburg, with the privileges annexed to the office; he afterwards received from Tuscany (then a grand duchy) the title of Cavaliere of the Order of St. Joseph.

Amidst political changes, Professor Migliarini tranquilly continues the pursuit of Art and philosophy; and without seeking either honours or emoluments, he has received both. At the age of eighty-four, he now, under the King of Italy, holds at Florence the office of Conservator of the Monuments of Antiquity in the Royal Galleries of Tuscany, where his advice and opinion are sought by antiquarians and connoisseurs from all nations.

An essay by Migliarini has been already translated into English from the Italian MS., by C. H. Cottrell, Esq., M.A., and was communicated to the

Society of Antiquaries, with notes and observations, by Samuel Birch, Esq., F.S.A., in the year 1855. The title of this essay is as follows:—"Account of the Unrolling of a Mummy at Florence, belonging to the Grand Duke of Tuscany."

The accompanying treatise may be said to proceed directly from the pen of Migliarini to the *Art-Journal*. It was composed for the benefit of visitors to the International Exhibition in London; and whilst it may be regarded as a record of a former generation of artists, who had been Migliarini's acquaintances and friends, it is at the same time his farewell to the world of Art and lovers of Art, and is presented to the public in its English garb with the author's consent, by one who gratefully acknowledges the benefit derived from his liberal communication of his extensive learning.\*

S. H.

## PART I.

## INTRODUCTION.

WHEN reading the programme for the Great Exhibition in London, of the year 1862, I observed among other notices, one inviting the contribution of any works relating to the Fine Arts, belonging to the period intervening between the year 1777 and the present day. The public have thus been enabled to learn the course of study then pursued, and what were the means by which a fresh impulse was at that time given towards a revival of a good style in Art; further, to observe how this good style was split into various factions,—partly a consequence of the natural instability of all things, but chiefly proceeding from that restless craving after novelty in which minds of small inventive powers feel a temporary pleasure, and, eager after change, catch at every innovation, indifferent how far removed such may be from common sense or reason.

The idea thence occurred to me of drawing up a short compendium of the history of the Arts during the time referred to, in which I happen to have been a witness of every change of scene, either as an artist, spectator, or *dilettante*. I have before me, and in good preservation, examples of the works of the men who preceded this period, and I possess many particulars relating to their lives which I have either gathered from common report or heard from the lips of their followers; I was likewise personally acquainted with most of the distinguished artists of the last century, and I have read with avidity all that has been written on the Fine Arts, as well by ancient as by modern writers.

Though entertaining the highest respect for the opinions of Count Cicognara,† I propose to take a different view of the subject he treated; and therefore I begin my observations at a date somewhat prior to that selected by him: for my object in this sketch is to lay before the reader all the causes which paved the way towards a revival in the Arts.

I have (perhaps incautiously) begun by proclaiming myself a dauber in colour—by courtesy called artist: the reader may thence be led to suppose that I write with bias and an *esprit de corps*: but I beg that he will suspend his judgment until he has perused these pages, in which I hope to have rendered justice where it is due, whilst introducing to his notice some names almost unknown to fame, though belonging to men who, faithful in the discharge of the obligation they had incurred, toiled and assisted in the work of regeneration; but who were unhappily cast into the shade by greater lights, or who had

\* These valuable and interesting papers were intended for insertion in the *Art-Journal* during the year 1862. Our columns were, however, so largely occupied by matters more immediately connected with the International Exhibition, that we were reluctantly compelled to postpone their publication.

† Referred to in the programme.

not the good fortune to meet with the consideration they deserved.

In this rapid survey of the history of modern Art, I have been constrained, however unwillingly, to point out defects in artists of high distinction; and, owing to the limits of my narrative, I may not always have been able to treat their names with the respect and reserve due to their merits. In most instances I have, however, coincided with the opinions of other artists and connoisseurs.

In conclusion, I beg to observe that this period is of the highest importance to the philosopher, from the interest and instruction it offers him as an illustration of the development and recurrence of ideas in the human mind. The subject is worthy of being treated by one possessing greater talents and a wider range of knowledge than has been granted me; and I am solely encouraged to the task in the belief that my testimony, based on personal observation, may serve as a guide to any one who, at some future time, may gird himself up for a similar enterprise, though with the hope of a better result.

## PRELIMINARY OBSERVATIONS.

Before entering upon a survey of the history of the Arts, it may be as well to consider whether the position the artist holds in his relation to society be such as ought to satisfy him, and whether he receives the reward commensurate with his labours. All agree that the education to prepare an artist for the treatment of historical subjects must be long and laborious. He ought to be furnished with various branches of knowledge bearing upon different sciences, and, above all, be well acquainted with the nature of man, both physically and morally, in order that he may be enabled distinctly to express what he intends the spectator to understand by the forms he presents to his view.

A career demanding so vast and complicated a course of study presents little inducement to any one already in the possession of competency, since it does not even offer those comforts and luxuries which wealth alone can command. The field is therefore generally left open to those who seek by this choice the means by which to raise their position in life and to make their fortunes.

Though it has been contended that the field is alike open to all whom Nature has favoured with her gifts, this is one of those axioms which, although true in theory, has proved, from whatever reason, fallacious in practice. Nature bestows on mankind with a lavish hand the talent of imitation, but for other purposes. We see children scrawling down all they see, or think they see, and we are thus easily led to fancy they have a taste for Art. This faculty is not, however, sufficient by itself; many others are necessary, which Nature deals out less liberally, and which do not develop themselves as early in life; and this mistake of friends is one of the chief causes why so many abandon the artist's career half way. The more courageous struggle on, especially those who hope to make their fortune by Art; but as this motive may be justly stigmatised as vulgar, I must add that wealth is not precisely the object sought after, but that with the pursuit of fame there is inevitably associated a desire, or, I may even say, a necessity, to acquire riches.

On whom, then, does the artist depend for honour and emolument? On the society amongst whom he lives, composed of those who are at once his patrons and judges. But, I ask, what were the periods when the public were sufficiently versed in Art to distinguish real merit from gloss? In order to



reply to this query we must take a retrospective glance at the history of the state of society at various epochs, and we shall thus be enabled to give due weight to certain circumstances which had their influence in deciding the success or failure of the artist, and which greatly diminish his personal responsibility.

Let us first look back at the years intervening between 1450 and 1600, which includes the most brilliant epoch for Art in Italy. At that time there existed such a combination of favourable circumstances as may, perhaps, never recur, since many of them (and those most favourable to the development of Art) are impossible to reproduce. But apart from these, if we examine what were the elements of which society was then composed, we shall find that eminent men of letters and celebrated poets flourished, whose opinions exercised the greatest influence on the public mind; and the same fact may be observed in Greece in the age of Pericles, when, as is universally acknowledged, literature preceded Art in attaining a high state of perfection. Man expresses his thoughts in words with greater facility, and long before he gives them expression in forms: Homer was a great poet many centuries before Phidias led the way in sculpture. Men of genius at these periods, in Greece and Italy, constituted an order of legislators for the mass of society, who looked up to them with reverence; the people meantime had only lately emerged from a condition bordering on slavery or barbarism, though what they then enjoyed appeared liberty compared with the past: they were like children, obeying their natural impulses, and admiring all which pleased their fancy. In the productions of genius they beheld a reflected image of themselves: the representation of man in that perfect form in which he had been created, and which can at all times be discerned in nature, in spite of the numerous aberrations caused by artificial wants, prejudice, and the unfortunate substitutes for what is natural, the result of custom. Though sometimes difficult to trace, it is this fidelity to nature which is the secret of the celebrity of many of the poets. Homer, Sophocles, Virgil, Dante, Shakspere, all described man as he really is, and by this wise selection they have rendered their works immortal. The same rule applies to the productions of the sister Arts.

Before proceeding further, we must pause to observe the fact of the happy change wrought by the diffusion of the Gospel, which directed the Fine Arts to a nobler aim in Italy than in Greece. No longer satisfied with the mere delineation of the external form of man, and with the representation of physical strength and the animal passions, the artist became intent on revealing his inward aspirations after virtue, and his hopes of a higher and eternal happiness; and he devoted unwearied labour to the accomplishment of this end, considering it the noblest he could attain. The result has been the production of many works, sublime in expression, and noble in conception, and in which we are willing to pardon the errors of inexperience, at a time when the Arts were destitute of the means necessary to attain perfection in execution. This school of high sentiment became generally diffused, and helped the progress of mankind towards the conception of a new kind of beauty in Christian Art, which left the elder, though almost incomparable, terrestrial sister, pagan Art, far behind.

Christian Art gradually improved in the hands of her votaries, and became more and more attractive, until the time of Raffaele of Urbino, who clothed her with all her

glories, and added a charm peculiarly his own, and which his most skilful precursors had vainly striven to attain. He was looked upon as a prodigy; but his ideal was derived from the study of nature; reverentially retaining that beauty of expression which others had reached before him, but adding to it a wider measure of excellence in the technicalities of Art. He died young, and at his death, the star disappeared from the horizon, though none knew it had set.

Three great artists, the contemporaries of Raffaele, directed their powers to the cultivation of high Art—Michael Angelo, Fra Bartolommeo, and, somewhat later, Correggio—all noted for grandeur of composition. Like the Greek poet Æschylus, they seem to have looked at nature through a magnifying medium; but although Art, as practised by them, was new, the amateurs of that age were full of wonder and praise. Leonardo da Vinci, especially, was esteemed for truth and for expression, united to exquisite finish. Public taste was guided by these men, and society was led to feel and comprehend excellence in works of Art; the public was, in fact, instructed by artists, and neither exacted works from them to please the common taste, nor imposed their own ideas on the master-mind.

We must now pass over an interval of two hundred years, to reach a time nearer our own. A great change had taken place in the state of society during this period, and, if we investigate the causes of this change, we shall trace it to anything rather than to a higher state of mental culture, in spite of universities, lyceums, and a host of authors, most of whom believed they had reached the climax of human wisdom, and were persuaded that, after their day, it would be impossible to advance a step beyond the ground they had explored. If we examine into the criterion of taste at this time, and inquire what was the manner of life, or style of dress, we shall form but an unfavourable opinion of their boasted civilisation. Everything was the slave of fashion—that rock on which so many have been wrecked, and from which so few escape. It is difficult to comprehend how men of genius, such as exist at all times, could have submitted to the caprices of that which is called fashion. But when men of genius do not rest their reason on a sound basis, when they take no pleasure in exalted sentiments, nor aim at the beautiful, physically and morally, nor seek for excellence wherever it is to be found,—they are justly punished by becoming the victims of perpetual change. Men of undoubted talent in that age were always passing from one extreme to another, ever restless and dissatisfied with that which was near and around them, and living in an atmosphere which was uncongenial to their nature. They adopted a style of dress that made them appear like figures in Callot's caricatures, and, following the multitude, they passed their time in continual orgies, which became the serious business of their lives. Let any one who may be inclined to charge this description with exaggeration, look at the portraits of the gentlemen and ladies of the eighteenth century; statesmen attired in wigs of every shape, and ladies in *toupées*, those monstrous excrescences on the human head, which were then considered *recherché* and becoming. Even wits and men of practical sense, like Molière and Goldoni, were obliged to submit to these absurdities, and their portraits now look as if intended for the portraits of buffoons, when placed beside those of Aristophanes or Menander, where the type of the human form is preserved. I mention Molière and Goldoni because their portraits are well known; but

no one dared to rebel against the decrees of fashion, with the exception of the witty Hogarth, who affected seriously to propose the substitution of wigs for the acanthus leaf forming the capital of the column; because, as he said, the capital being the head of the column, it ought to follow the example given it by the human head, and conform to the fashion of the day. A public imbued with such ideas, and satisfied with the belief in its own omniscience, because superficially acquainted with various sciences, set itself to impose laws on matters of taste and Art. Encomiums were lavished on works of mediocrity, which were pronounced inimitable, and they were crowned with laurels which withered away at the first breath of truth. It has been maintained by some who defend the critics of this time, that they were familiar with the poetry of Horace and the rules of Aristotle, besides being acquainted with works of a later date, from which they gave forth their oracular sentences. We must not, however, forget the vast interval that separates the knowledge of certain rules from the knowledge how to apply them justly. Every one who lived in that age fancied himself at liberty to give an opinion, both on the artist and on his works; and thus arose a confusion of ideas, the result of which was, that any artist who desired to make his fortune, was compelled to sacrifice his talents on the altar of fashion, supplicate the favour and patronage of milliners, or court the friendship of certain so-called men of taste, before whose dictum the masses bowed acquiescence. The artist who refused to stoop to such meanness knew that his failure was certain and hopeless. These facts will enable the reader better to comprehend my arguments in the following brief sketch of the History of Art.

#### CAUSES OF THE DECLINE OF ART.

The profession of the Fine Arts had now degenerated into a mere trade. Their languishing condition, from the middle of the seventeenth to the middle of the eighteenth century, had been too apparent to escape observation; but, whilst many lamented the fact, few recognised the real cause. It was the natural consequence of the high reputation of Raffaele, and other great artists of the preceding centuries, who were almost directly followed by men of a different order of genius, but who had the ability to profit by the labours of their predecessors, and likewise succeeded in producing works of exquisite beauty. If their works were not equal to those of the former generation, they, at any rate, proved themselves to be great artists. I allude to the school of the Caracci, with their splendid array of followers; but, unhappily, owing to the narrow views of the age in which they lived, their efforts had only the effect of discouraging and depressing genius; for it was thought that the miracles of Art produced by the brilliant galaxy of artists belonging to the preceding century might be seen and admired, but could not by any possibility be approached. The consequence of such an axiom was, that men of timid character were persuaded that Art had already reached its climax, and that it was impossible, therefore, to equal, far less surpass, that which had gone before. These works were regarded as the final goal towards which all succeeding efforts should be directed, and that the artist should aspire to obtain the only advantage esteemed in his power—imitation of the past. Such was the implicit confidence of the men of that generation in the path they had chosen for themselves, that if they ever did consult nature, it was through the medium of the productions which they had set up as their standards; and they



fearlessly gave the last touches to their works, if they could only discover in them some resemblance to one or other of the eminent men whose followers they wished to appear. Such a system, although adopted by men of great talents, and although as successful as possible, must rest on false principles; it is a kind of nepotism of nature, and the more frequently reproduced and repeated, the farther removed will it be from the original type, till descending step by step, all trace of nature herself will disappear. It is still more lamentable to reflect that amongst these imitators were to be found men of great genius, who, by adding a seductive charm of their own, helped to mislead the uninitiated. Their merits obtained for them in their day the praise and honour they deserved, and they carried disciples along with them, the result of whose deviations from the direct road, and thus passing from one mannerism to another, was a necessary decline into conventionalism, far removed from the true imitation of nature. It thus became almost impossible to discover how the Fine Arts could be conducted back into that path which had been trod by the early masters, and which had led to the production of such admirable works.

I must further observe, for the benefit of the inexperienced, that young artists, who are enthusiastic in their admiration of the works of the great masters, are apt, when carried away by delight and admiration, to pronounce the whole beautiful and excellent, and do not allow themselves to reflect how colour, unhappily, alters with time. Most colours have become darker, and some have entirely changed; whilst the most delicate touches and glazings with thin washes may have, perhaps, entirely disappeared. These pictures, nevertheless, are copied and imitated, in whatever condition they may happen to be; and the artist who is unsuspicious of change, works on in blind confidence, refusing to listen to the suggestions of reason to account for the injuries caused by time.

#### HISTORICAL NOTES AND REMINISCENCES.

At the commencement of the eighteenth century, the Fine Arts, although now degenerated into a splendid vehicle for ostentatious ornament, flourished in Italy. They covered the walls of churches, and filled the palaces of the great, until it seemed as if no space would be left for the works of succeeding artists. Museums had likewise been opened, collections of antiquities, both public and private, had been arranged, and the classic land had been ransacked to discover treasures, the heritage of its former inhabitants—Romans, Oscans, and Etruscans.

These new-found treasures were at first only regarded with the eyes of curiosity, or considered as objects of interest to the learned. Unfortunately for the taste of a later period, the degenerate school of Art which prevailed in Rome during her decline, when she was sunk in luxury, had been guided by the old maxim, that strength of expression robs beauty of her greatest charm; the statues which remain to us, therefore, of that time rarely express vehement passions, as in the Laocoon; and although Niobe and her family are represented in a moment of despair, they suffer with dignity. When this maxim, however, formed the leading principle of sculptors belonging to a second-rate order, it always imparted a certain coldness to their works, and, wherever the subject presented difficulty in execution, produced timidity.

The public of the eighteenth century, from having been accustomed to mannerism, and to a theatrical display of form, could not comprehend the delicate and almost imperceptible touches which impart true feeling, and they talked platitudes in a language they

did not themselves understand. It would have required an extensive range of knowledge to follow their jargon, whilst few amongst them had acquired the learning necessary to pronounce a just opinion on the subject; what they did know was superficial, and the mass of the people regarded the works of past ages with stupid indifference. The military enterprises which are represented on the two great columns of Trajan and Antonine became the subject of learned commentaries; but these were solely in relation to their historical reminiscences. The battles and victories which form the subjects represented on the triumphal arches of Rome, and mythological stories, were easily understood; but no explanation had yet been attempted of the figurative language of the passions, or of allegory, which teach us how the ancients comprehended nature and themselves—the link between the visible and the invisible, though based upon imperfect conceptions of truth. Thus these ancient monuments of Art, when first discovered, had not that influence on the improvement in the Arts which many may have been led to suppose.

Johannes Winckelman was indebted to Cardinal Albani for the means which enabled him to visit Rome, where he enjoyed Johannes Winckelman. and practically applied the knowledge he had acquired when living retired in a remote forest of Germany, with a library as his only consolation. The immense accumulation of ancient monuments of every kind, which presents itself on first beholding the Eternal City, was enough to kindle his enthusiasm, and provide him with food most acceptable to his palate. Setting to work with indomitable energy, and with entire indifference to the hostility his theories provoked from obscure opponents, he imparted his knowledge to others in a spirit of candour, and traced out a new path, which, had it been followed, would have enabled the science of archaeology to reach the goal with greater certainty. If he failed in the Herculean task of sweeping away all former prejudices, he, at least, dispelled that darkness which had prevented the light of truth from dawning on the world. The greatest benefit, however, which Winckelman conferred, was the establishment of a school on sound principles of severe criticism. All those who continue to observe his rules are sure to advance upon the road of progress; his school still flourishes, and is always throwing new lights on the science of archaeology. Ancient Art began to be admired, next cultivated, and lastly imitated; at first, only a few pursued this study, but the numbers gradually increased, until it became general, or rather, until at length the use degenerated into an abuse.

Among those who gave the first impulse to a revival in the Fine Arts, I meet with two great names: one, that of a Bohemian, the other, an Englishman. Antonio Raffaele Mengs, 1725–1779. — was brought by his father to Rome in the year 1741, when a lad of fourteen years of age. He had already studied Art in Germany, where the works of Correggio, and of other masters, could be seen and admired in Dresden. The school in which he had been trained, therefore, had led him to appreciate real excellence. We quote the words of his friend the Cavaliere Azara:—"Mengs came into the world to restore the Arts." Sir Joshua Reynolds, though born five years earlier, first visited Rome in 1749. He came with his mind pre-occupied with the colouring of Vandyke and Titian, and could not at first relish the beauty of the paintings in the Vatican; but time and reflection gradually enabled him to appreciate their excellence,

until his admiration was converted into a kind of idolatry. The last words he pronounced in the Royal Academy of London, as a farewell to his colleagues, were a homage to Michael Angelo—that artist whose works are the most difficult to comprehend. The Bohemian, Mengs, after a careful study in Rome, in which he displayed both industry and perseverance, departed to practise his Art in other countries. He returned in 1762, and then, for the first time, met Winckelman. The meeting was a fortunate occurrence for both, their pleasure and advantage reciprocal; and from that time forth they became inseparable friends in their worship of the beautiful. Reynolds, meantime, was hesitating whether to strike into a new path, so opposite to that generally upheld and taught as true in a school which was more Flemish than Italian, when he became acquainted with the Rev. Mr. Mudge, a learned Canon of Exeter Cathedral, who was deeply versed in Platonic philosophy; and he developed his new ideas in conversation with this gentleman, who cleared away certain doubts which had kept him undecided. Minds which alike aim at a high ideal standard, feel attracted towards one another, and impelled to unite their efforts in the same direction, even though taking different roads to attain the same end. Soon after making the acquaintance of Mr. Mudge, Reynolds formed a friendship with the celebrated Dr. Johnson, who proved another support to a mind struggling to render, in visible forms, ideas which were difficult to express, even in words. I am anxious to draw the reader's attention to the fact of the influence exercised by such coadjutors, and their use in giving the artist courage to proceed, as well as in directing the course of his flight. As the flint requires to be struck by a harder material to emit sparks, so the artist, whilst explaining his ideas to a friend, may happen to meet with judicious warnings or encouragement, the result of well-digested learning and philosophical studies. Giotto took delight in discussing his ideas with Dante; and many similar examples could be mentioned of the assistance literature has rendered to Art.

We left Mengs in the society of Winckelman. The first work the painter undertook at this period of his life was the ceiling of the church of St. Eusebius, in Rome, but he had not yet gained courage to break the fetters of the old school, especially in Rome itself, and the work, though excellent in parts, was not very satisfactory. In the lower half of the cupola, however, he introduced a chorus of angels, seen in a reflected light, where there is so much beauty of composition, and where the figures are so lovely, that, without being a servile imitation of Correggio, the painter appears to have caught his feeling, and the work might be taken for one by that inimitable master. Mengs likewise painted the ceiling in the principal saloon of the Villa Albani. The subject is Mount Parnassus, with Apollo surrounded by the Muses—a work well known by Morghen's engravings. Here he gallantly introduced the portraits of the most beautiful ladies of the Roman nobility in the characters of the Nine Muses, and in the figure of Apollo we recognise the type of the Apollo Belvedere, a favourite statue of Winckelman's. This beautiful composition discovers a decided progress in the Arts. Mengs also decorated the whole ceiling of the small room called the Stanza dei Papiri (Room of the Papyri), in the Vatican. As he was here surrounded by ancient remains, he ventured to approach still nearer to the antique, which he advocated in his writings, and in his lectures to his pupils. This may be particularly noted in the forms of four genii, or angels, who stand behind Moses and



St. Peter. The prophet and the apostle are painted in a severe style, and form a contrast with the grace and animation of the lovely children beside them. The criticism which has discovered in this painting the Apollino of the Tribune in the Gallery of the Uffizi, in Florence, represented in another attitude, converts what is intended for censure into well-merited praise. Mengs was assisted in this work by Christofer Untersperger, a painter of merit, to whom he confided the decorative part and the accessories.

Raffaello Mengs had a clear conception of what should be the true aim of the painter; he recorded many useful observations and rules, which were not, however, appreciated until some time later, and long after the edition of his works published in Rome in 1787. He was a severe judge of his own performances, and acknowledged that his hand had been so accustomed to the manner of painting he had learnt when young, that it refused to obey his will, and execute that which his advanced knowledge had convinced him was a superior method. He died at the age of fifty-one, too early to apply all that his experience had taught him.

England has shown her gratitude to Reynolds, who met with a better fortune than Mengs, and enjoyed a longer life. Most of his works are known by engravings. I can only compare his genius to a spirited horse, difficult to curb. His writings evince great penetration, and will always be of the greatest utility: the more they are read, the better they will be understood. I do not discover in his paintings the ideal of which Mengs has given us an example, but Reynolds was already advanced in life when a true comprehension of Art first presented itself to his imagination, and he seemed mentally to wander over a whole region of new ideas, unable to grasp them, and as if he were beholding them in a vision. If, however, he could not express all he had learnt with his pencil, he recorded it with his pen, and had yet more to tell when his strength failed him. Like Mengs, he was lamented by his friends, a select circle of literary men; and splendid obsequies were bestowed on his remains. Reynolds and Mengs were the first regenerators of Art, but history has been slow in acknowledging their just claims.

Few contemporary artists showed any sign of favour (if they did not wholly oppose every change) towards the system of study hitherto pursued in the schools of the Fine Arts. Among the most distinguished of those who maintained the old system were the Cavaliere Marco di Guascogna Benefial, 1685-1764; the Cavaliere Pompeo Battone, 1708-1787, who enjoyed considerable celebrity during his lifetime; and the Genoese Angelo Banhero, 1744-1793, who, by his example, contributed to raise the school of painting. He aimed at producing brilliant effects of colour, after the manner of the eclectic school of the Caracci; and some of his pictures resemble those of Guercino. Young men, who afterwards became celebrated artists, studied his works.

Another name deserving our attention is that of a Scotchman, Gavin Hamilton, who died in Rome in 1798. He was of an old Scotch family, and was prepared, by his knowledge of the classics, and general information, to make a good artist, but unfortunately, on his first arrival in Rome, he did not meet with a proper guide to his studies. His native sense, however, helped to lead him out of the labyrinth in which he had become entangled; and he formed an excellent style for himself, more nearly approaching the antique than any other, which will be acknowledged by all who visit the room he painted in the

Villa Borghese, or who are acquainted with the engravings by Cunego from his compositions of the deeds of Achilles and Paris. He might have surpassed all his contemporaries in Italy had not the tone of his colouring been too monotonous, which prevented his pictures being as much appreciated as they deserved, and which was the more disadvantageous at a time when a certain artificial brilliancy had usurped the place of truth in colour, so faithfully observed by the painters of the Flemish school. Hamilton had tried every means in his power to cure himself of this defect, of which he was perfectly aware. Some of his friends, men well known for their talent and honesty, were one day in his studio, admiring his works, when they all at once broke out in the exclamation, "How lamentable it is that these admirable productions are not better coloured!" Hamilton, almost with the tears in his eyes, replied, "But so I see nature; it has not been given me to paint otherwise." Nature had indeed granted him many great qualities fitted to make him a superior artist, but had denied him an eye for harmony in colour. His acquaintance with the science of archaeology enabled him to discover many valuable remains in the vicinity of Rome. He first predicted the fame of Canova; and in the hope of assisting the young generation of artists, and to supply them with good examples, he caused some of the best works by good masters to be engraved, under the title of "Scuola Italica;" thus offering to all who have the sense to take advantage of it an excellent lesson without words.

Towards the close of the eighteenth century, we meet with Domenico Corvi, of Viterbo, who was noted for his successful representation of fire-light; Tomaso Conca, celebrated for accuracy in drawing; and Antonio Maron, a German artist, married to the sister of Raffaello Mengs, who followed in the steps of his brother-in-law: likewise Antonio Cavallucci, who painted in the manner of Correggio; and Giuseppe Cades, a Roman: all painters of eminence.

We now come to Maria Angelica Kauffman, who died in 1807, a lovely and virtuous woman, whose life was angelic as her name. She may be said to have been studying all her life, and her last works,—which were considered her best,—in spite of the infirmities of age, were the crowning glory of her artistic career. When in England, she painted various historical compositions, besides several portraits. The portrait of Mr. Macdonald, in his Highland costume, a full-length figure, was finer than any she had painted in her youth. Two half-length pictures, representing sacred subjects, and also remarkable as a proof of her progress in Art, were borne behind her coffin at her funeral; her friends thus imitating for her the honours paid to the great Raffaello.

As the limits of this essay oblige me to confine myself to the principal features which mark the revival of Art, I have only mentioned those who, after Mengs and Reynolds, chiefly contributed to the regeneration of style, and to a new system of study, and who altogether abandoned the false style of the past. Public opinion only gradually became reconciled to the change, and there still remained many eminent men who were not followers of Mengs; whilst the name of Reynolds was unknown in Italy. But the attempts at High Art, however laudable, fell short of their aim, and a stronger impulse was needed finally to separate the present from the past, and to advance the Arts by a rapid transition towards a happier future.

\* To be continued.

## SELECTED PICTURES.

FROM THE COLLECTION OF J. BICKERSTAFF, ESQ., PRESTON.

### OLIVIA.

C. R. Leslie, R.A., Painter. T. Vernon, Engraver.

A PORTRAIT gallery of Shakspeare's heroines, drawn and coloured as the master-mind of the great dramatist has revealed them, would present one of the most marvellous and varied exhibitions of character that the mind can conceive: the lofty dignity of the Roman matron Volumnia—the artfulness of the voluptuous and enamoured queen of Egypt, Cleopatra—sweet Ophelia, bereft of reason—the "soft simplicity of Desdemona, confident of merit, and conscious of innocence"—Juliet, with a heart which Dr. Johnson compares to tinder—the loving Cordelia, whose filial regard no adversity could undermine, and no fate could change—Lady Macbeth, regal and masculine, "top-full of direst cruelty"—Constance, refusing to be comforted because her boy "is not"—Margaret of Anjou, "she-wolf of France"—gentle Lady Anne, wife of Richard of Gloucester—Katherine in her vision of angels—Olivia, Viola, Portia, Jessica, Rosalind, Anne Page, Mrs. Quickly; these and many others of inferior importance would be the personages presented to view respectively as examples of the virtues which do honour to humanity, of vices that degrade it, of weakness which demands our pity, or of humour that makes the merry heart still more glad. Shakspeare, in the fervour and fertility of his luxuriant imagination, pursued his flight through the labyrinths of fancy and the human heart, penetrating to the lowest and darkest depths, and soaring upwards into their loftiest and brightest regions; and inasmuch as character, when above or below the ordinary level, is as strongly developed—perhaps it should be said, more strongly developed—in woman than in man, his heroines stand out in no less bold and prominent form than he gives to the chief personages of the opposite sex.

Individuals so imaginatively, yet so naturally, portrayed as those of the great dramatist, whether they are male or female, require a pencil of almost equal power to render justice to: but there are artists who paint Shakspeare as some actors play him, "tearing a passion to tatters, to very rags," or showing themselves "capable of nothing but inexplicable dumb show." This "dumb show" on canvas is as insufferable as it is on the stage, and, unhappily, it is too frequently forced upon the notice in the annual exhibitions of our Art-societies. Men who have never devoted an hour to the study of character consider themselves competent to delineate the highest flights of dramatic art, and the most subtle philosophy of the human mind.

Leslie's portrait of Olivia is nothing more than it pretends to be, that of a beautiful woman seen at a moment demanding no particular expression save that arising from a consciousness of her own charms, and not unwilling decorously to reveal them. She is represented as Shakspeare describes her in the first act of the *Twelfth Night*, where Viola, in male attire, has an interview with her, veiled:—

Viola.—Good madam, let me see your face.

Olivia.—Have you any commission from your lord to negotiate with my face? You are now out of your text; but we will draw the curtain, and show you the picture. Look you, sir, such a one as I was this present. Is't not well done? [Unveiling.]

Viola.—Excellently done, if God did all.

Olivia.—'Tis in grain, sir; 'twill endure wind and weather.

Viola.—'Tis beauty truly blent, whose red and white Nature's own sweet and cunning hand laid on.

Viola's comment upon the lady's face may justly be applied to Leslie's picture, for a more elegant embodiment of female charms one can scarcely conceive; her beauty, too, is heightened by the dark velvet dress in which she is attired, and the black veil gracefully drawn aside, the habiliments of mourning for her dead brother: grief appears to have partially weighed down the eyelids, but has not dimmed the lustre of her eyes, nor placed a furrow on the cheek, nor changed the curvature of a mouth that expresses nature's "line of beauty."





C. R. LESLIE. R. A. PINX.

T. VERNON SCULPT.

OLIVIA.

FROM THE COLLECTION OF I. BICKERSTAFF, ESQ. PRESTON.

LONDON JAMES S VIRTUE





## HISTORY OF CARICATURE AND OF GROTESQUE IN ART.

BY THOMAS WRIGHT, M.A., F.S.A.

THE ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

CHAPTER I.—Origin of Caricature and Grotesque.—Spirit of Caricature in Egypt.—Monsters: Python and Gorgon.—Greece.—The Dionysiac Ceremonies, and Origin of the Drama.—The Old Comedy.—Love of Parody.—Parodies on Subjects taken from Grecian Mythology: the Visit to the Lover: Apollo at Delphi.—The partiality for Parody continued among the Romans: the Flight of Æneas.

A TENDENCY to burlesque and caricature appears to be a feeling deeply implanted in human nature, and it is one of the earliest talents displayed by people in a rude state of society. An appreciation of and sensitiveness to ridicule, and a love of that which is humorous, are found even among savages, and enter largely into their relations with their fellow men. When, before people cultivated either literature or Art, the chieftain sat in his rude hall surrounded by his warriors, they amused themselves by turning their enemies and opponents into mockery, by laughing at their weaknesses, joking on their defects, whether physical or mental, and giving them nicknames in accordance therewith,—in fact, caricaturing them in words, or by telling stories which were calculated to excite laughter. When the agricultural slaves (for the tillers of the land were then slaves) were indulged with a day of relief from their labours, they spent it in unrestrained mirth. And when these same people began to erect permanent buildings, and to ornament them, the favourite subjects of their ornamentation were such as presented ludicrous ideas. The warrior, too, who caricatured his enemy in his speeches over the festive board, soon sought to give a more permanent form to his ridicule, which he endeavoured to do by rude delineations on the bare rock, or on any other convenient surface which presented itself to his hand. Thus originated caricature and the grotesque in Art.

Although we might, perhaps, find in different countries examples of these principles in different states of development, we cannot in any one country trace the course of the development itself: for in all the highly civilised races of mankind, we first become acquainted with their history when they had already reached a considerable degree of refinement; and even at that period of their progress, our knowledge is almost confined to their religious, and to their more severely historical, monuments. Such is especially the case with Egypt, whose history, as represented by its monuments of Art, carries us

in the use of the juice of the grape in their entertainments; and, as he adds, "the painters, in illustrating this fact, have sometimes sacrificed their gallantry to a love of caricature." Among the females, evidently of rank, represented in this scene, "some call the servants to support them as they sit, others with difficulty prevent themselves from falling on those behind them,

been weighed in the scales before Osiris, and been found wanting. Being placed in a boat, and accompanied by two monkeys, it is dismissed the sacred precinct." The latter animals, it may be remarked, as they are here represented, are the cynocephali, or dog-headed monkeys (the *simia inuus*), which were sacred animals among the Egyptians, and the peculiar characteristic of

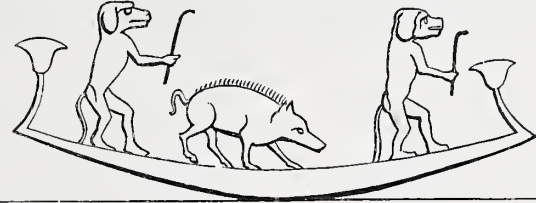


Fig. 2.—AN UNFORTUNATE SOUL.

and the faded flower which is ready to drop from their heated hands is intended to be characteristic of their own sensations." Sir Gardner observes that "many similar instances of a talent for caricature are observable in the compositions of the Egyptian artists who executed the paintings of the tombs" at Thebes, which belong to a very early period of the Egyptian annals. Nor is the application of this talent restricted always to secular subjects, but we see it at times intruding into the most sacred mysteries of their religion. I give as a curious example, taken from one of Sir Gardner Wilkinson's engravings, a scene in the representation of a funeral procession crossing the Lake of the Dead (No. 1), that appears in one of these early paintings at Thebes, in which "the love of caricature common to the Egyptians is shown to have been indulged even in this serious subject; and the retrograde movement of the large boat, which has grounded and is pushed off the bank, striking the smaller one with its rudder, has overturned a large table loaded with cakes and other things, upon the rowers seated below, in spite of all the efforts of the prowman, and the earnest vociferations of the alarmed steersman." The accident which thus overthrows and scatters the provisions intended for the funeral feast, and the confusion attendant upon it, form a ludicrous scene in the midst of a solemn picture, that would be worthy of the imagination of a Rowlandson.

Another cut (No. 2), taken from one of the same series of paintings, belongs to a class of caricatures which dates from a very remote period. One of the most natural ideas among all people would be to compare men with the animals whose particular qualities they possessed. Thus, one might be as bold as a lion, another as faithful as a dog, or as cunning as a fox, or as swinish as a pig. The name of the animal would thus often be

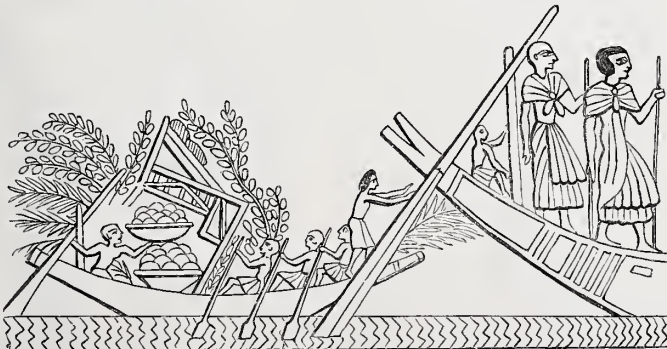


Fig. 1.—CATASTROPHE IN A FUNERAL PROCESSION.

back to the remotest ages of antiquity. Egyptian Art generally presents itself in a sombre and massive character, with little of gaiety or joviality in its designs or forms. Yet, as Sir Gardner Wilkinson has remarked in his valuable work on the "Manners and Customs of the Ancient Egyptians," the early Egyptian artists cannot always conceal their natural tendency to the humorous, which creeps out in a variety of little incidents. Thus, in a series of grave historical pictures on one of the great monuments at Thebes, we find a representation of a wine party, where the company consists of both sexes, and which evidently shows that the ladies were not restricted

given as a nickname to the man, and in the sequel he would be represented pictorially under the forms of the animals. It was partly out of this kind of caricature, no doubt, that the singular class of apologues which have been since distinguished by the name of fables arose. Connected with it was the belief in the metempsychosis, or transmission of the soul into the bodies of animals after death, which formed a part of several of the primitive religions. The earliest examples of this class of caricature of mankind are found on the Egyptian monuments, as in the instance just referred to, which represents "a soul condemned to return to earth under the form of a pig, having

which,—the dog-shaped head,—is, as usual, exaggerated by the artist.

The practice having been once introduced of representing men under the character of animals, was soon developed into other applications of the same idea,—such as that of figuring animals employed in the various occupations of mankind, and that of reversing the position of man and the inferior animals, and representing the latter as treating their human tyrant in the same manner as they are usually treated by him. The latter idea became a very favourite one at a later period, but the other is met with not unfrequently among the works of Art which have been saved from the wrecks of antiquity. Among the treasures of the British Museum, there is a long Egyptian picture on papyrus, originally forming a roll, consisting of representations of this description, from which I give three curious examples. The first (see cut No. 3) represents a cat in charge of a drove of geese. It will be observed that the cat holds in her hand the same sort of rod, with a hook at the



Fig. 3.—THE CAT AND THE GEESSE.

end, with which the monkeys are furnished in the preceding picture. The second (No. 4) represents a fox carrying a basket by means of a pole supported on his shoulder (a method of carrying burthens frequently represented on the monuments of ancient Art), and playing on the well-known double flute, or pipe. The fox soon became a favourite personage in this class of caricatures, and we know what a prominent part he afterwards played in mediæval satire. Perhaps, however, the most popular of all animals in this class of drolleries was the monkey, which appears natural enough when we consider its singular aptitude to mimic the actions of man. The ancient naturalists tell us some curious, though not very credible, stories of the manner in which this characteristic of the monkey tribes was taken advantage of to entrap them, and Pliny (Hist. Nat., lib. viii. c. 80) quotes an older writer who asserted that they had even been taught to play at draughts. Our third subject from the Egyptian papyrus of the British Museum (No. 5) represents a scene in which the game of draughts—or, more properly speaking, the game which the Romans called the *ludus latruncularum*, and which is



believed to have resembled our draughts—is played by two animals well known to modern heraldry, the lion and the unicorn. The lion has evidently gained the victory, and is fingering the money; and his bold air of swaggering superiority, as well as the look of surprise and disappointment of his vanquished opponent, are by no means ill pictured. This series of caricatures, though Egyptian, belongs to the Roman period.

The monstrous is closely allied to the grotesque, and both come within the province of caricature,

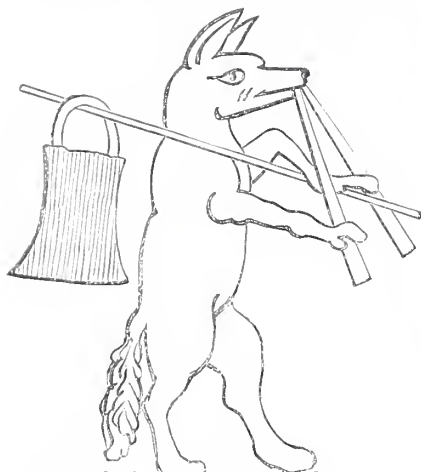


Fig. 4.—THE FOX TURNED PIPER.

when we take this term in its widest sense. The Greeks, especially, were partial to representations of monsters, and monstrous forms are continually met with among their ornaments and works of Art. The type of the Egyptian monster is represented in the accompanying cut (No. 6), taken from the work of Sir Gardner Wilkinson, before quoted, and is said to be the figure of their god Typhon. It occurs frequently on Egyptian monuments, with some variety in its forms, but always characterised by the broad, coarse, and frightful face, and by the large tongue lolling out. It is interesting to us, because it is the apparent origin of a long series of faces, or masks, of this form and character, which are continually recurring in the

grotesque ornamentation, not only of the Greeks and Romans, but of the middle ages. It appears to have been sometimes given by the Romans to the representations of people whom they hated or despised; and Pliny, in a curious passage of his "Natural History," informs us that at one time, among the pictures exhibited in the Forum at Rome, there was one in which a Gaul was represented, "thrusting out his tongue in a very unbecoming manner." The Egyptian Typhons had their exact representations in ancient Greece in a figure of frequent occurrence, to which antiquaries have, I know not why, given the name of Gorgon. The example given in our cut (No. 7) is a figure in terra-cotta, now in the collection of the Royal Museum at Berlin.

In Greece, however, the spirit of caricature and burlesque representation had taken a more regular form than in other countries, for it was inherent in the spirit of Grecian society. Among the population of Greece, the worship of Dionysius, or Bacchus, had taken deep root from a very early period—earlier than we can trace back—and it formed the nucleus of the popular religion and superstitions, the cradle of poetry and the drama. The most popular celebrations of the people of Greece were the Dionysiac festivals, and the phallic rites and processions which accompanied them, in which the chief actors assumed the disguise of satyrs and fawns, covering themselves with goat-skins, and disfiguring their faces by rubbing them over with the lees of wine. Thus, in the guise of noisy bacchanals, they displayed an unrestrained licentiousness of gesture and language, uttering indecent jests and abusive speeches, in which they spared nobody. This portion of the ceremony was the especial attribute of a part of the performers, who accompanied the procession in waggons, and acted something like dramatic performances, in which they uttered an abundance of loose extempore satire on those who passed or who accompanied the procession, a little in the style of the modern carnivals. It became the occasion for an unrestrained publication of coarse pasquinades. In the time of Pisistratus, these performances are assumed to have been reduced to a little more order by an individual named Thespis, who is said to have invented masks as a better disguise than dirty faces, and is looked upon as the father of the Grecian drama. There can be no doubt, indeed, that the drama arose out of

drama, which was, perhaps, of a temporary character, and less frequently preserved; but the early Greek comedy is preserved in a certain number of the plays of Aristophanes, in which we can contemplate it in all its freedom of character. It represented, in its full development, the waggon-jesting of the age of Thespis. In its form it was burlesque to a wanton degree of extravagance, and its essence was personal vilification, as well as general satire. Individuals were not only attacked by the application to them of abusive epithets, but they were represented personally on the stage as performing every kind of contemptible action, and as suffering all sorts of ludicrous and disgraceful treatment. The drama thus bore marks of its origin in its extraordinary licentiousness of language and costume, and in the constant use of the mask. One of its most favourite instruments of satire was parody, which



Fig. 6.—TYPHON.

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Fig. 5.—THE LION AND THE UNICORN.

these popular ceremonies, and it long bore the unmistakable marks of its origin. Even the name of tragedy has nothing tragic in its derivation, for it is formed from the Greek word *tragos* (τράγος), a goat, in the skins of which animal the satyrs clothed themselves, and hence the name was given also to those who personated the satyrs in the processions. A *tragodius* (τραγωιδῆς) was the singer whose words accompanied the movements of a chorus of satyrs, and the term *tragodia* was applied to his performance. In the same manner, a *comodius* (κωμωιδῆς) was one who accompanied similarly, with chaunts of an abusive or satirical character, a *comus* (κῶμος), or band of revellers, in the more riotous and licentious portion of the performances in the Bacchic festi-

vals. As the Greek drama became perfected, it still retained from its origin a triple division; being divided into tragedy, comedy, and the satiric drama, and, being still performed at the Dionysiac festival in Athens, each dramatic author was expected to produce what was called a *trilogy*, that is, a tragedy, a satirical play, and a comedy. So completely was all this identified in the popular mind with the worship of Bacchus, that, long afterwards, when even a tragedy did not please the audience by its subject, the common form of disapproval was, *τί ταῦτα πρὸς τὸν Διόνυσον*—"What has this to do with Bacchus?" and, *οὐδὲν πρὸς τὸν Διόνυσον*—"This has nothing to do with Bacchus."

We have no perfect remains of the Greek satiric

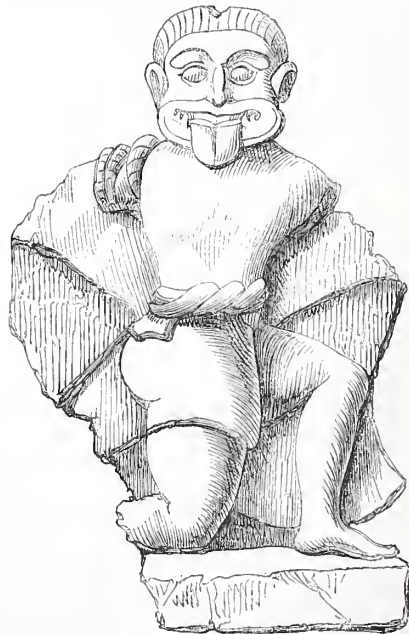


Fig. 7.—GORGON.

was employed unsparingly on everything which society in its solemn moments respected,—against everything that the satirist considered worthy of being held up to public derision or scorn. Religion itself, philosophy, social manners and institutions—even poetry—were all parodied in their turn. The comedies of Aristophanes are full of parodies on the poetry of the tragic and other writers of his age. The old comedy of



Greece has thus been correctly described as the comedy of caricature; and the spirit, and even the scenes, of this comedy, being transferred to pictorial representations, became entirely identical with that branch of Art to which we give the name of caricature in modern times. Under the cover of bacchanalian buffoonery, a serious purpose, it is true, was aimed at; but the general satire was chiefly implied in the violent personal attacks on individuals, and this became so offensive that when such persons obtained greater power in Athens than the populace, the old comedy was abolished.

Pictorial caricature was, of course, rarely to be seen on the public monuments of Greece or Rome, but must have been consigned to objects of a more popular character and to things of common use; and, accordingly, modern antiquarian research has brought it to light somewhat abundantly on the pottery of Greece and Etruria, and on the wall-paintings of domestic buildings in Herculaneum and Pompeii. The former contains comic scenes, especially parodies, which are evidently transferred to them from the stage, and which preserve the masks and other attributes,—some of which I have necessarily omitted,—proving the model from which they were taken. The Greeks, as we know from many sources, were extremely fond of parodies of every description, whether literary or pictorial. The subject of our cut (No. 8) is a good example of the parodies found on the Greek pottery; it is taken from a fine Etruscan vase, and has been supposed to be a parody on the



Fig. 8.—A GRECIAN PARODY.

visit of Jupiter to Alcmena. This appears rather doubtful, but there can be no doubt that it is a burlesque representation of the visit of a lover to the object of his aspirations. The lover, in the comic mask and costume, mounts by a ladder to the window at which the lady presents herself, who, it must be confessed, presents the appearance of giving her admirer a very cold reception. He tries to conciliate her by a present of what seem to be apples, instead of gold, but without much effect. He is attended by his servant with a torch, to give him light on the way, which shows that it is a night adventure. Both master and servant have wreaths round their heads, and the latter carries a third in his hand.

The subject of our second example of the Greek caricature is better known. It is taken from an oxybaphon which was brought from the Continent to England, where it passed into the collection of Mr. William Hope. The *oxybaphon* (ὀξύβαφον), or, as it was called by the Romans, *acetabulum*, was a large vessel for holding vinegar, which formed one of the important ornaments of the table, and was therefore very susceptible of pictorial ornament of this description. It is one of the most remarkable Greek caricatures of this kind yet known, and represents a parody on one of the most interesting stories of the Grecian mythology, that of the arrival of Apollo at Delphi.

The artist, in his love of burlesque, has spared none of the personages who belonged to the story. The Hyperborean Apollo himself appears in the character of a quack doctor, on his temporary stage, covered by a sort of roof, and approached by wooden steps. On the stage lies Apollo's luggage, consisting of a bag, a bow, and his Scythian cap. Chiron (ΧΙΡΩΝ) is represented as labouring under the effects of age and blindness, and supporting himself by the aid of a crooked staff, as he repairs to the Delphian quack doctor

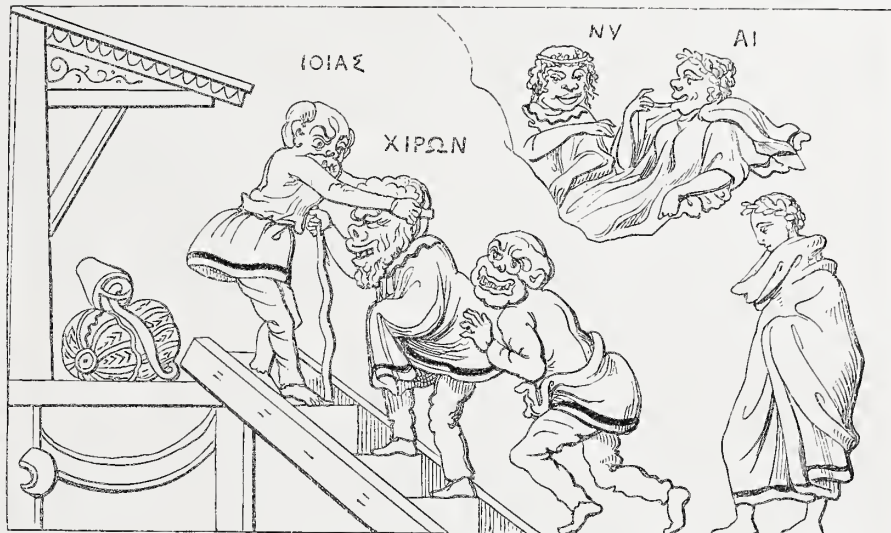


Fig. 9.—APOLLO AT DELPHI.

employed to heighten the drollery of the scene, for instead of ΗΥΕΙΩΝ, the Pythian, placed over the head of the burlesque Apollo, it seems evident that the artist had written ΗΕΙΩΝ, the consoler.

With the age of Aristophanes, the old comedy at Athens, the comedy of caricature, died away, and was succeeded by what is called the middle comedy, in which the satire remained, but softened and robbed of its personality. In the new comedy, which began in the age of Philip of Macedon, when the liberty of Greece was finally crushed, all caricature and parody, and all personal allusions, were entirely proscribed,—it was changed entirely into a comedy of manners and domestic life, a picture of contemporary society under conventional names and characters. From this new comedy was taken the Roman comedy, such as we now have it in the plays of Plautus and Terence, who were professed imitators of Menander and the other writers of the new comedy of the Greeks. But the Romans seem also to have had an earlier rude stage, taken probably from the Etruscans, and presenting some of the characteristics of the Greek scenic performances in their earlier shape. It was, perhaps, from these earlier performances that the Romans derived the love of caricature and parody which they displayed on so many occasions. It must also be remembered that much of the finest of the Greek pottery, which is popularly known by the name of Etruscan, and which presents the best examples of Greek caricature and satirical drawings, was made in Italy, and is chiefly found there.

It is certain indeed that the Greek spirit of parody, applied even to the most sacred subjects, however it may have sunk in Greece, was revived at Rome, and we find examples of it on the walls of Pompeii and Herculaneum. That here given (cut No. 10) from one of the wall-paintings, is peculiarly interesting, both from circumstances in the drawing itself, and because it is a parody on one of the favourite national legends of the Roman people, who prided themselves on their descent from Æneas. Virgil has told, with great effect, the story of his hero's escape from the destruction of Troy—or rather has put the story into his hero's mouth. When the devoted city was already in flames, Æneas took his father, Anchises, on his shoulder, and his boy, Iulus, or, as he was otherwise called, Ascanius, by the hand, and thus fled from his home, followed by his wife—

"Ergo age, care pater, cervici imponere nostræ;  
Ipse subibo humeris, nec me labor iste gravabit.

for relief. The figure of the centaur is made to ascend by the aid of a companion, both being furnished with the masks and other attributes of the comic performers. Above are the mountains, and on them the nymphs of Parnassus (ΝΥΜΦΑΙ), who, like all the other actors in the scene, are disguised with masks, and those of a very grotesque character. On the right-hand side stands a figure which is considered as representing the *epoptes*, the inspector or overseer of the performance, who alone wears no mask. Even a pun is

Quo res cumque cadent, unum et commune periculum,  
Una salus ambobus erit. Mihi parvus Iulus  
Sit comes, et longe servat vestigia conjux."  
Virg. *Æn.*, lib. ii., l. 707.

Thus they hurried on, the child holding by his father's right hand, and dragging after with "unequal steps,"—

"dextræ se parvus Iulus  
Implicuit sequiturque patrem non passibus æquis."  
Id. l. 723.

And thus Æneas bore away both father and son, and the penates, or household gods, of his family,



Fig. 10.—THE FLIGHT OF ÆNEAS FROM TROY.

which were to be transferred to another country, and become the future guardians of Rome—

"Ascanium, Anchisemque patrem, Tencrosque penates."  
Id. l. 747.

On a comparison we can hardly doubt that the above picture is intended to be a parody, or burlesque, upon Virgil's account of the story, the personages of which are represented under the forms of monkeys.



## NOTABILIA OF THE INTERNATIONAL EXHIBITION.

### SALVIATI'S VENETIAN MOSAICS.

The mosaics of the Basilica of St. Mark, at Venice, are famous throughout the world. Unhappily, also, it is almost as well known that, from various causes, these fine examples of early Art have long been reduced to so sad a condition that their preservation in their original character had almost become hopeless. As if expressly on purpose to save these celebrated works, the art of executing mosaics has just been revived under circumstances of a peculiarly interesting nature at Venice. A Venetian advocate and Doctor of Laws, Antonio Salviati,—a devoted lover of the Arts, and more particularly of the Arts when they are directly associated with Venice,—has laid aside the practice of his profession, in which he had attained to a distinguished eminence, and devoted his time, his energies, and his fortune, to the formation of an establishment for the manufacture of gold, silver, and various coloured enamels, for mosaic work, and for producing chalcidony agates, under the direction of Lorenzo Radi, who has discovered afresh the long-lost secret of their composition.

A commission of artists of the highest celebrity in Italy, appointed by the Imperial and Royal Academy of the Fine Arts of Venice, in January, 1861, pronounced the enamels of Dr. Salviati "superior, from the brilliancy and transparency of the crystalline or vitreous layer, not only to those previously produced by Radi, but even to some of the ancient ones;" and they added a strong expression of high approval of the "compactness" of these mosaics, of the "lustre, continuity, and evenness" of the gold, of the "delicacy and softness of the tints" in the coloured examples, and of the "sharpness and precision" with which they all are cut.

In consequence of this report the complete restoration of the mosaics of St. Mark's has been entrusted to Dr. Salviati in his own city; and here, through the recommendation of Mr. G. G. Scott, R.A., an experimental application of his mosaics on an important scale has been secured for Dr. Salviati, who has been commissioned by her Majesty to cover the entire vaulted ceiling of Wolsey's Chapel, one of the smaller structures attached to St. George's Chapel, at Windsor, after the manner of the roof of St. Mark's, at Venice. This mosaic ceiling, to be executed by the special command of the Queen, and from her Majesty's private resources, will extend to several thousand square feet, and be composed of figures, ornaments, and inscriptions, standing out from a ground of gold enamel; and, in some sense, it will be a companion work to the series of pictures in similar mosaic which Dr. Salviati has been instructed by the Dean and Chapter (on the recommendation of their architect, Mr. Penrose) to prepare for the decoration of the dome of St. Paul's. The Windsor ceiling will possess a peculiar interest of its own, from the circumstance that it will cover the resting-place of the late Prince Consort, and that it will take part with the stained glass windows and other decorations of Wolsey's Chapel, in forming a fitting memorial to the illustrious and lamented dead.

This introduction of Venetian mosaic of the highest order into two such edifices as St. Paul's Cathedral and the Royal Chapel at Windsor, must exercise a very important influence upon the much discussed question of the part that colour ought to take in architectural decoration. One point is conclusive as regards the Venetian mosaic—it is *imperishable*. The perfection of its colours and tints also cannot be questioned; and, when directed in its application to designs by sound architectural taste and judgment, it can scarcely fail to be altogether satisfactory. We certainly anticipate great things from these experiments, because we have complete confidence as well in Dr. Salviati as in our own architects.

The art of producing coloured enamels, well known by the ancients, first in Egypt, and then in Byzantium, has been revived by Dr. Salviati, who has restored the old processes to their full vigour, and has also engrafted upon them a series

of most important improvements, inventions of his own. Thus the new Venetian mosaic establishment both employs the ancient processes and introduces processes of its own. The variety of shades of colour, and the vivacity and also the softness of the tints in these mosaics, are truly wonderful. For example, seventy distinct shades of flesh tints we ourselves have seen and examined. The modern gold work, in like manner, is very superior to that which was produced by the early artists. Dr. Salviati is able to execute large surfaces of lustrous gold, perfectly flat and even, without any air whatever between the films of gold and enamel. His gold enamel, also, he modifies in its tone by the admixture of various components in the preparation of it: as, by varying the composition of minerals and glass, he obtains his manifold colours and tints.

It will be understood that there exists an essential distinction between the mosaic work of Rome and that of Venice. The former produces its wonderful pictures from square tesserae, almost all of them of minute size; but Venetian mosaic, resembling parquetry or damascening, *cuts out* its various figures, and *inlays* them in a groundwork of precious material or precious metal.

### IRISH POPLINS.

Amongst the numerous varieties of woven fabrics, all of them excellent of their kind, that appeared in the Exhibition, none surpassed the poplins or tabinets of Ireland. Peculiar in their character, and always held in great esteem, these beautiful manufactures were expected to make a noble display; and, most certainly, they fully realised the expectations of their most ardent admirers. Textile Art, when it is really Art, always claims from us a cordial recognition of its merits; and now, in the instance of the Irish poplins, we gladly record the excellence of a production that is identified with the manufactures of the sister island. There can be but little doubt that the exhibited specimens of the poplin-loom of Ireland will prove eminently beneficial to the Irish silk and woollen manufacture; for, though these fabrics have for many years been well known, and recently they have acquired a greatly increased and a widely extended popularity, still they have wanted the impulse of exactly that comparison with the works of other looms which the Great Exhibition provided for them. Thus, again, the Exhibition empowered the producers to exemplify, more completely than on any previous occasion, their own resources, both as skilful and enterprising manufacturers, and as judicious and thoughtful patrons of that Art which is the true ally of manufacture. The colours and the designs now introduced into poplins bear most honourable testimony to the pure taste and the true artistic feeling that influence such men as the Messrs. Pim Brothers, Fry, and O'Reilly and Dunne, of Dublin. These firms exhibited their several works in friendly rivalry, and we may group them together when noticing specimens highly creditable to them all.

The retail trade is principally in the hands of Messrs. Fry, of Westmoreland Street, who are therefore more frequently than others called upon for new and varied designs; their "show" at the Exhibition supplied evidence that they are fully alive to this important fact. They are manufacturers to the Queen. Moreover, they have successfully introduced the fabric into use for curtains, and thus very greatly extended the manufacture in another and most essential branch.

The silk manufacture, introduced by the Huguenot refugees into Ireland in 1685, after enjoying the smiles of fortune for upwards of one hundred and thirty years, received its death blow in the removal of the duty in 1819. From that period the Irish silk manufactures gradually declined, and in a few years they became virtually extinct as a staple national industry. As a remarkable evidence of the rapidity and the disastrous character of this decline, we may state that, whereas the quantity of raw silk imported into Ireland in 1790 amounted to 92,091 lbs., in 1830 the quantity was only 3,190 lbs. While thus the broad fabrics formed entirely of silk ceased to be executed, except in the smallest quantities, the mixed fabric, formed of a peculiar combination of silk and wool, and known as *tabinet* or *poplin*, still retained its ground in Dublin. For a

time even this production of Irish looms was in danger, in consequence of its having been found impossible to form any poplin having a greater width than sixteen inches. This resulted from the excessive brittleness of the worsted yarn, caused by the high degree of finish required, in order to secure for the completed fabric an uniformly smooth and silky surface. Recent improvements in machinery have overcome these, as they have overcome so many other difficulties and obstacles to the advance of manufactures, and now the woollen yarns are made so elastic that poplin can be woven of any width.

It is since the year 1847 that the great improvements have been introduced into this manufacture, for which Ireland is mainly indebted to the energy and judgment of the greatest of the present poplin producers, Pim Brothers, of Dublin. These gentlemen substituted mill-spun yarns for those that were hand-made, and they were the first who succeeded in executing wide-width poplins of the highest order of excellence. To them also must be assigned the merit of adopting a much more artistic style of design in their patterns, and of adding a variety of new colours and fresh tints to those that they found in use by manufacturers of poplins. By these means this drooping manufacture has revived, and at the present moment it is daily gaining fresh accessions of strength. Poplins have ceased to be exceptional and rare fabrics, and have become recognised and adopted throughout the continents of Europe and America, as well as in the United Kingdom. And this year the Great Exhibition has brought out such specimens of this peculiar manufacture, as have shown that it is in hands capable of securing for it a continually advancing popularity. It is unnecessary for us to advocate the claims of the poplins of Ireland for public support. They substantiate their own claims by their distinguished merits. It is a pleasing duty, however, to trace out the rise of a national industry, to observe the development of a particular manufacture, to watch the progress of decided improvements, and, above all, to accompany the successful course of private enterprise, until it rises into becoming a great public benefactor. Such are the sentiments with which we have examined the exhibited productions of the Dublin poplin manufacturers, confirmed by a careful inquiry into the past history and the present condition of their Art-manufacture.

### SACRED MICROGRAPHY—THE GREEK COURT.

The concise yet expressive term, *sacred micrography*, has been applied to a tablet of wood of comparatively small dimensions, which has been covered with a series of minute carvings, such as have been seldom seen, except in the choicest and rarest of carved ivories. This remarkable production, the work of Agathangelos, of Athens, was the gem of the Greek Court, and it attracted universal attention. The exceeding beauty and delicacy of the carving, coupled with its rare sharpness and power of expression, were really beyond all praise. The composition consisted of a numerous series of small medallions, with a central composition, and an assemblage of groups above, all filled with figures, and all representing with extraordinary power the incidents they were designed to set forth. The artist showed his power of independent and creative thought, while, at the same time, he worked under a deep sense of the authority of the traditions of old Byzantine usage; and never, in modern times, has early Art been more honoured than in this example of its enduring influence.

The whole of the Greek Court of the Great Exhibition was most interesting, from the rich embroideries of national costume, and the rough specimens of Greek quarries, to the spirited sculpture which showed that the memory of Phidias was still cherished amongst the Athenians of to-day. Several of these works in marble were full of the fire of old Art, and they significantly indicated a Greek revival. We have yet to see how events, more recent than the formation of this Greek Court, may realise the promise made by the sculptures the court contained. At all events, the Greek flag that was there displayed no longer retains the Bavarian insignia and crown charged upon its silver cross.



# SPECIAL LOAN EXHIBITION, SOUTH KENSINGTON MUSEUM.

THIS exhibition must be pronounced a signal success, whether we regard the high quality of the objects collected, or the number of eager visitors who have thronged the museum courts. It was a happy idea to concentrate into one bright focus the finest known examples of mediæval, Renaissance, and more modern Art, at a time, too, when in a neighbouring building were congregated the industrial and decorative products of the entire earth. A relation was thus set up between the Arts which have flourished at distant epochs; historic relics were made to tell the pedigree of the contemporary manufactures of Europe; the heirlooms of ancient families, the paraphernalia of a sumptuous civic civilisation, or of an ornate church ritual, thrown into the midst of this our life, bid us recall in detailed reality the manners of remote eras, and at the same time revealed to our artists and artisans beauty of form, richness of colour, and variety of conception, which, in turn, must reflect a loveliness upon the features of our native and nascent Arts. The call for choicest contributions made by the committee entrusted with the formation of this exhibition was met by a response commensurate with the national interests and honour which were at stake. Mr. Robinson, the zealous superintendent of the Art-collections at South Kensington, states, in the preface to the carefully compiled catalogue, that "the liberality and public spirit of the owners of the treasures now brought together need no comment; applications for loans were, almost without exception, responded to with the utmost readiness; indeed, the only difficulty was to restrict the contributions, offered on all hands, within the limits of the space to be filled." Our best thanks, then, are due to all concerned: firstly, to the gentlemen who, by the loan of choicest treasures, have conferred exquisite pleasure upon connoisseurs, artists, and artisans; and then our acknowledgments must be tendered to the authorities responsible for the wise and safe conduct of this somewhat perilous enterprise, conducted we are happy to know, with a forethought and discretion which have commanded the confidence of our chief English collectors, thus making the success of any future exhibition easy and sure.

Connoisseurship and the love for "old curiosities," as the term once was, have greatly changed their aspect since the time when Charles Lamb wrote his descant upon old china. "I have," says Lamb, "an almost feminine partiality for old china. When I go to see any great house, I inquire for the china closet, and next for the picture gallery." And so has it been during the late season at South Kensington; every one asked the way to the big china pantry, known as the new courts. And here, while still enjoying the first surprise of a wondering admiration, may the thoughts have reverted to the days that are past, and pondered on the mutations which, as we have said, have come over our fashionable fancies. We are told that the magnificent collection of Sèvres porcelain, the property of her Majesty the Queen, was acquired by George IV., when Prince Regent, through the intervention of a French cook or confectioner. The sums then paid yielded to the agent large profits; yet such has been the ardour of collectors during the last fifty years, that ten, twenty, even one hundred times the first purchase money could now be realised, and prices are still rising. Great, we repeat, has been the onward movement in public taste since the days when, to quote the stinging satire of Lord Ma-

caulay, Horace Walpole was laughed at because, "after the labours of the print-shop and the auction-room, he unbent his mind in the House of Commons. And having indulged in the recreation of making laws and voting millions, he returned to more important pursuits—to researches after Queen Mary's comb, Wolsey's red hat, the pipe which Van Tromp smoked during his last sea-fight, and the spur which King William struck into the flank of Sorrel." The riches of Strawberry Hill, the pie-crust palace of the prince of *dilettanti*, were dispersed, just twenty years ago, at the price of £33,000. Thirteen years later the Bernal Collection realised more than double that amount, the prices obtained showing an extraordinary advance. And so we come down to the present moment, when the wisdom of parliament, such as it is, is not ashamed to condescend to serious deliberation upon national Arts; when the representatives of the public intellect are ready to vote money for museums, and to make purchases of master works, models of good taste, thus using their best endeavours to educate the people in those æsthetic principles through which Raphael, Cellini, and even our native Flaxman, designed and executed the Art-products we have at length learnt so highly to prize.

But perhaps we do best honour to the magnificent collection of which we write, in the declared fact that the riches here lavishly displayed are not the property of the state, but the private personality of the subject. Thanks to the liberality of five hundred collectors, we have had an exhibition surpassing in value, if not in extent, that of the Hotel Cluny in Paris, and of the Green Vaults in Dresden. To enumerate only the leading objects, or to describe even the classes into which the collection was divided, would carry us far beyond our limits. The carefully compiled catalogue is divided into some thirty-five sections, including sculpture, ivories, terra-cottas, the ceramic arts, enamels, miniatures, ecclesiastical vestments, snuff boxes, jewellery, decorative arms, glass, corporate and other plate, illuminated MSS., bookbinding, rings, clocks, watches, and historic relics. To do justice to an assemblage so multitudinous demands a volume, not a page. To give, for example, to the ivories lent by Mr. Webb their due, a dissertation were needed upon styles Byzantine, Carolingian, Romanesque, Gothic, and Renaissance. Again, the ceramic arts, including Spanish, Italian, French, German, and English pottery and porcelain, are known to be topics which admit of a detail which has no end. Perhaps, in this wide subject, greatest interest attaches just now to that rare, curious, and if not exactly lovely, at least costly, ware, known as "Henri Deux." It is said that fifty-four examples only of this ingenious and elaborate mosaic manufacture exist—twenty-four in England, twenty-nine in France, and one in Russia. Of these, twenty-four were secured to this Exhibition. From among this unique collection we will signalise an oviform ewer, the property of Sir Anthony de Rothschild, as an instance of the almost fabulous rise in price of which we have already spoken, and also as affording, by the singular error in the Strawberry Hill catalogue, a pleasing proof of the advanced critical accuracy to which, in the present day, we have attained. "This ewer," says Mr. Robinson, "was purchased at the Strawberry Hill sale (1842), for £19 9s. (12th day, lot 37), described as 'a fine ewer, with handle of curious old Faenza ware, from a design of Giulio Romano, extremely rare and curious.' M. Delange," continues Mr. Robinson, "values the companion ewer at 30,000 francs (£1,200); the

present specimen is of equal value, but would probably realise, if brought to the hammer at this time, a much greater sum!"

The archaeology of the British islands finds illustration in the series of "Ancient Irish and Anglo-Saxon Art," contributed by the Royal Irish Academy, the College of St. Columba, the Ashmolean Museum, with additions made by private collectors. The topics involved in these remains are many and perplexed. Rival claims are set up by the partisans of the Celts, the Romans, the Saxons, the North-men, and the Normans. The successive eras of stone, and of bronze, and of iron,—the styles of Art, rude and runic, and then, in later times, schools more ornate, after the manner of the oriental, and borrowing, possibly, delicacy of execution from the Byzantine,—present archaeological difficulties which require further elucidation. On these interesting and intricate problems Worsaae, of Copenhagen, thus writes: "I am fully convinced that a systematic description and comparison of such remains will throw quite a new light upon the early state of the British islands, and particularly that it will present invaluable illustrations on the civilisation and connections of the people, from the time of the Anglo-Saxons until the invasion of the Normans."

Majolica and other wares have received in the catalogue learned yet popular elucidation from Mr. Robinson. The section "Limoges Painted Enamels" has fallen under the care of Mr. Franks, and every line he writes shows mastery of the subject. "The Portrait Miniatures," nearly one thousand in number, have obtained useful historic notes from the Rev. James Beck. In short, the catalogue is the result of that knowledge and labour, which will give to its decisions abiding authority. One point specially worthy of remark and commendation, is the wide catholic spirit of impartial criticism which is maintained throughout. Art has too often, especially of late, been turned into a field for fierce partisanship; and battle, from time to time, has raged between the champions of the Classic, the Gothic, and the Renaissance, as if each was determined on the extermination of the other. Such zeal is not according to knowledge, and indeed betrays a misconception of Art in its true essence, which, all-permeating, has, thanks to its universality, found for its beauty manifold forms. The impartiality which, in the present catalogue, we commend, is well exemplified in the plea set up for antique gems. The tide of fashion, as we have seen, has set furiously along certain channels, till we actually find classic cameos and intaglios stranded, as it were, for want of the flood of public favour. Thus a fragment of an intaglio in dark onyx, bearing the signature of "Apollonides," a famed engraver mentioned by Pliny, purchased in the last century by the Duke of Devonshire for one thousand pounds, would, we are told, if now first discovered, have fetched not one fiftieth part of that amount. Against the folly of fashion it is the appointed duty of critics to cry aloud, and to maintain, in spite of the whims of caprice, a steadfast allegiance to beauty and truth.

Little space remains for concluding comment. And, indeed, an exhibition such as this speaks for itself. To the general public, a collection so rare in beauty proves no ordinary delight. To our manufacturers these products of the world's great epochs subserve the ends of practical utility. And to students and critics all such lovely forms build themselves into that ideal structure which imagination raises to the perfected Arts.

J. BEAVINGTON ATKINSON.



## ENGLISH LANDSCAPE SCENERY.\*

CONSIDERING the vast alteration which for some time past has, year by year, taken place in the aspect of the country, and which, in all probability, will still go on for many years to come, it is well that we have had, and yet have, a school of landscape painters whose works will hand down to posterity the characteristic features of a land remarkable for its picturesque beauty, ere all, or nearly all, of its highest charms have

passed away for ever under the stern and insatiable requirements of a progressive age of manufacturing industry. There are few men who have reached the term of fifty years to whom the changes which the face of the land, even in purely agricultural districts, has undergone within their remembrance are not manifest, often painfully so. Homes and localities associated with their days of boyhood and youth, which have served to cherish many pleasant memories, have been removed, and, as if a second deluge had overwhelmed the spots, what they

once knew and loved will be known no more for ever.

Among our artists Mr. Birket Foster has long held a distinguished position, less, however, until somewhat recently, as a painter than as a skilful draftsman on wood. In this character, so far as regards landscape, he has had, and still has, no competitors; none have ever equalled his home scenery in truth of composition, refined feeling, and exquisite delicacy of execution, combined with effective massing. His knowledge of light and shade, as represented by mere black



COWS IN THE POOL.

and white, cannot be surpassed; and his skill in producing air and distance is as able as if he had employed colour instead of the lead pencil. But we are not to see any more of these charming pictures on wood, for we are told that the book which has led to these remarks, and which was briefly announced in our last number, is the last effort of his labours in this department; hence-

\* BIRKET FOSTER'S PICTURES OF ENGLISH LANDSCAPE. Engraved by the Brothers Dalziel. With Pictures in Words by Tom Taylor. Published by Routledge, Warne, and Routledge, London and New York.

forth he purposes devoting himself to water-colour painting, a process in which he has already acquired almost, if not quite, as much fame as in the other. We part from him, therefore, with sincere regret, especially as, at present, we know of no one who can adequately supply his place.

This volume, "Pictures of English Landscape," has undoubtedly called out all the artist's powers, as if he had been determined that his leaving-taking should be in every way becoming his reputation, and to show the world he had laid down his pencil from choice, not incapacity;

and if his drawings here seem not superior to those of a preceding time, it is only because his former efforts could not be excelled,—long ago he had reached the limits of his art as a faithful delineator of English scenery.

The engravings on this and the following page, which the proprietors of the volume have allowed us to introduce, serve as examples of the whole,—thirty in number,—representing rural life and scenes in their varied aspects, and at all seasons of the year. We have only room to point out a very few as being, in our opinion, especially



worthy of attention. No. 2, 'Donkeys on the Heath,' a pair of these animals—one lying half asleep on the ground, the other plucking at a hawthorn hedge—occupy a nook at a corner of the common over which the road passes towards a descending distance; a charming bit of true nature. In No. 3, 'The Mill,' a picturesque old building stands boldly out against a wide expanse of sky, whose rainy clouds are admirable in form and perfect in motion. No. 5, 'The Gleaners at the Stile,' reminds us of Creswick's 'Way to Church,' in the Vernon Collection: the overhang-

ing trees here are excellent in touch and drawing, while the entire picture is full of daylight. No. 9, 'The Reapers,' is one of the most exquisite engravings in the volume; trees, corn, brambles, and sky, are all rendered with the greatest delicacy. No. 13, 'The Watering Place,' is, perhaps, the most perfect specimen of true drawing in the book: a group of noble elms, through which the light flickers and plays, overshadows a pool of water wherein several horses, just released from work, are refreshing themselves: in every way this is a beautiful

picture. The next, No. 14, 'Cows in a Pool,' is one of the engraved examples here introduced; it forms a suitable companion to that immediately preceding it, the composition being somewhat similar, but the trees, which here also are most skilful in design and arrangement, are more open. Our other example is No. 16, 'The Woodwain,' a picturesque subject, cleverly handled. No. 17, a 'Winter' piece, is a great favourite with us. No. 20, 'At the Brook-side,' is a solitary spot, thickly wooded, wild and solemn in its aspect. No. 23, 'The Lock,' is a "likely place" for a



THE WOOD-WAIN.

roach or dace, though the rustic anglers by its side are lazy fishers. No. 25, 'Under the Moonbeams,' No. 26, 'At Sunset,' No. 28, 'The Ferry Boat,' and No. 30, 'At Sea and on Shore,' are all good in their way.

If Mr. Foster has studied to acquit himself honourably in these designs, Messrs. Dalziel, the engravers, have equally exerted themselves to maintain both his reputation and their own. The peculiar method in which the blocks have been worked give to the engravings the appearance of the most delicate etchings. This is more espe-

cially noticeable in the skier—which, as a rule, are here "cross-hatched," to use a technical term—and in the elaborate and finished manipulation of the foregrounds. In masterly execution and brilliancy of effect these wood-blocks cannot be excelled.

We have long been accustomed to see the writings of our poets illustrated by our artists: in this volume the order has been reversed; for the poet has been engaged to attune his muse to the designs of the artist, Mr. Tom Taylor having supplied some descriptive lines to twenty-eight

of the subjects, while Mrs. Taylor has made up the deficiency. Considerable ingenuity, as well as taste and ability, are exhibited by both writers in linking the verse to the pictures: some of the poems are gracefully expressed, and with true feeling for the picturesque in nature.

The season has been remarkably deficient in illustrated gift-books; whatever others may appear, Mr. Birket Foster's "Pictures of English Landscape" will, undoubtedly, stand at the head of all: while it has no rival, of its kind, in works of the past.



## THE TURNER GALLERY.

## REGULUS LEAVING CARTHAGE.

Engraved by S. Bradshaw.

"When Turner was in Rome, in 1828-29," says Sir Charles Eastlake, in a communication made to Mr. Thornbury, and published in his "Life of Turner," "he resided in the same house with me. He painted there the 'View of Orvieto,' the 'Regulus,' and the 'Medea.' Those pictures were exhibited in Rome, in some rooms which Turner subsequently occupied, at the Quatiero Fontane. The foreign artists who went to see them could make nothing of them." This cannot be a matter of surprise, for pictures so novel, so entirely unlike anything that was ever attempted before, so opposed to all the dogmas and theories of schools, would naturally be incomprehensible and unmeaning to every one whose mind was filled with preconceived ideas of Art, which it was impossible to turn aside. Nay, there are thousands of Turner's own countrymen at the present day who have for years been accustomed to look at his works, and still, like the foreigners in Rome, can "make nothing of them," unless by the aid of that wonderful talisman, the engraver's *burin*;—then they can understand and admire.

It was not till 1837 that the public in London had the opportunity of seeing the 'Regulus,' when it was exhibited at the British Institution. We have not the catalogue of that year before us, but believe that Turner called his picture 'Regulus leaving Rome to return to Carthage.' It has, however, of late years very generally gone by the title of 'Regulus leaving Carthage,' though upon what determinable ground it is impossible to say; certainly one name is as good as the other, for the place represented may be either city, and the people will stand as well for Carthaginians as Romans. Mr. Ruskin makes an onslaught on the picture in his "Notes on the Turner Collection." He says, it "is disgraceful to Turner, for its relapse to the Claude rivalry, and the confusion of the radiation of light from the sun with its reflection—one proof, among thousands of other manifest ones, that truth and greatness were only granted to Turner on condition of his absolutely following his natural feeling; and that if ever he contradicted it, that moment his knowledge and his Art failed him also." Without stopping to discuss these propositions, it may be remarked that a more magnificent composition of its kind was never put upon canvas. None but Turner could have imagined so glorious a scene, or produced its parallel, as in the case of Mr. Munro's 'Ancient Italy,' to which the 'Regulus' is a worthy companion. What a grand architectural pile rises up on the right, and what a picturesque group of war-vessels and row-boats, with a vast range of buildings stretching away into the misty sunshine, is seen on the opposite side; while crowds of figures line the near banks of the river, throng the steps which lead to the water, and cluster on the terraces. They have come forth to give the Roman consul, who is seen descending the steps, a farewell greeting; and a splendid pageant, gorgeous with colour and brilliant with sunshine, has the poet-painter given us. We care not whether or no this is Art as defined by precept and gauged by scholastic rule, nor even whether it will bear testing by the laws of nature; but we know that it is Art which speaks to the feelings, and excites admiration by its own intrinsic beauty. Turner may in this picture, as in others, have set at defiance every recognised principle which artists are assumed to adopt in their compositions, and on which men of science have founded their theories of natural laws; he may have invented a style of architecture such as never existed, and have built vessels after a fashion unknown at any period in the maritime world;—nevertheless, his imaginative port of Carthage, steeped in golden sunlight, and animate with a vast multitude, is the work of a mind full of the loftiest and most luxurious conceptions.

The picture is one of those bequeathed by Turner to the nation.

## THE VICTORIA CROSS GALLERY.

"For conspicuous gallantry." The decoration which at once acknowledges and rewards what these three words so significantly describe is well entitled the "Victoria Cross;" and the fact that the very name of this new English Order "of Valour," while it is identical with the name of the Sovereign by whom the order was instituted, sets forth the triumphant issue of deeds of daring, is a coincidence too felicitous not to produce a profound impression. The Order of the "Victoria Cross" ranks among the happiest conceptions of our age. It is thoroughly English in every particular. Given alike to the highest and the lowest in rank, but given always with a cautious and discriminating hand,—in itself without any intrinsic value, and yet, because of its symbolism, held to be inestimably precious,—the Victoria Cross is an epic poem, and exactly such an epic poem as a true painter would delight to produce in actual representation upon his canvas. Such pictures, also, as would form a "Victoria Cross Gallery," of necessity must command public interest and sympathy. They appeal, indeed, to national feeling, under a form which is certain to secure a becoming response. We all understand what the Victoria Cross means; we all know the quickening of the pulse which involuntarily is attendant upon any narrative of such actions as win that Cross: and, therefore, it follows as a matter of course that we like, and are proud of, pictures which, faithfully and with becoming effectiveness as works of Art, place before our eyes these scenes and incidents of "distinguished" and "conspicuous gallantry," of "great coolness and bravery," of "dashing intrepidity," and "heroic self-devotion."

To Mr. L. W. Desanges belongs the honour to have both originated the idea of forming a collection of pictures to be entitled the "Victoria Cross Gallery," and to have carried his own project most successfully into effect. In the first instance this gentleman proposed to himself to paint two pictures illustrative of the Crimean War; the one to be devoted to some noble exploit performed by our infantry, and the other to some equally characteristic deed in which our cavalry were the principal actors. The subjects were selected; two of her Majesty's park keepers, Shields and Parker by name, both of them old soldiers, and decorated with the Victoria Cross, were to be the heroes of the pictures; and the work was commenced. These two pictures Mr. Desanges developed into a collection of paintings, each of which takes as its own subject the winning of a Victoria Cross. And, now that he has painted upwards of half a hundred of these pictures, the artist feels that he may fairly call them a "Victoria Cross Gallery," and also that, as fairly, he may rely upon some substantial recognition of his labours on the part of the public. From the first, the Prince of Wales has shown the most lively interest in what his Royal Highness doubtless regards as an essentially national work. The picture in which Colonel Lindsay appears was commenced under the roof of the Prince, at the White Lodge, at Richmond; and thus Mr. Desanges all along has had the highest sanction for his spirited and most patriotic undertaking. The pictures have recently been very judiciously placed in a separate gallery in the Crystal Palace, where they are open for inspection by all visitors to the Palace itself. And we have been eminently gratified at observing the commingled surprise and satisfaction with which this collection has been regarded by visitors of every class and order—surprise at unexpectedly finding before them so admirable and so interesting a collection of pictures; and perfect satisfaction arising from both the subjects represented and the manner of the representation. The circumstance, also, that these pictures have been kept together as "a gallery," unique in character, each one having something which binds it to every other, greatly enhances the visitors' pleasure. Each picture is, indeed, absolutely independent and complete in itself; but then their common fellowship in the Victoria Cross binds them all together, at the same time that it adds a peculiar attractiveness to each particular work.

There is something in the highest degree sug-

gestive in the position now occupied by the pictures of the Victoria Cross Gallery. They fill but a very small portion of the space that might with ease be devoted in the Crystal Palace, to a grand collection of national historical pictures, representing British naval and military achievements, as well as the minor and more personal incidents and exploits in the greater and more comprehensive battles. The Crystal Palace possesses that most valuable quality—spacious area; and if once it were determined to regard Mr. Desanges' collection as the nucleus of a grand national gallery, the Crystal Palace might soon prove as formidable a rival to Versailles, with its military pictures, as it does with its high-soaring and beautifully varied fountains. While thus suggesting a project that we believe would prove of no slight value to the Crystal Palace, we must return to the Victoria Cross Gallery as it now exists at Sydenham. The pictures are well placed, and arranged with excellent effect, and a really good catalogue is to be had for sixpence; but why have not the pictures themselves descriptive labels attached to their frames? Surely this obvious boon to visitors is not withheld under the idea that thus the sale of catalogues may be necessarily extended. The Crystal Palace Directors will not, we trust, adopt the policy that ruled so disastrously at the International Exhibition. Let them in all things be liberal and generous, and they will assuredly find that this is a system no less remunerative than honourable. Everybody hates to be compelled, when at an exhibition, to look into a catalogue in order to discover the subject of any picture. But then, in the instance of such pictures as those by Mr. Desanges, almost everybody wishes to know more than the mere subject; and very many persons are anxious to know as much as possible about works of so interesting a character. They are pictures to be remembered and to be thought about. Possibly, nay, very probably, visitors have a direct and an intense interest in some one picture in the gallery—the hero of the painting is *their hero* also—and they are but too glad to take away the descriptive catalogue, to be read again and again when the pleasant visit to the Crystal Palace shall have been brought to a close.

We are happy to know that Mr. Desanges has had photographs taken from several of his pictures, with the intention to offer them for sale. These are photographs for which we anticipate a great demand, and a "distinguished" popularity. Negretti and Zambra have succeeded in obtaining one of their first-rate negatives from Mr. Desanges' greatest picture, 'The Battle of Inkermann;' and, without doubt, this photograph will find its way at least amongst all persons who have any special reason to cherish the remembrance of that sad, yet glorious, November morning. For ourselves, we are always glad to add another to our series of visits to the Victoria Cross Gallery, and we invariably leave this collection with a still stronger conviction of its singular merits. Mr. Desanges has deserved well of England for forming such a collection, and the Crystal Palace Directors have done well in securing these pictures for one of their galleries. We hope to witness the realisation of our suggestion for very considerably extending this collection, and we shall rejoice to learn that Mr. Desanges himself is deriving suitable advantages from the arduous duties that he has so faithfully discharged. He must be encouraged to go on with his work. There is much yet to be done, and this Victoria Cross Gallery *must* be continued and completed.

We have not considered it to be necessary now to describe or to criticise these pictures. They are eloquent, and able to speak for themselves. We are content, therefore, to recommend our readers to study the originals, in preference to reading what we might have further to say concerning them. But it is our duty here to express a strong and earnest hope that the collection will not be suffered to be broken up and distributed. They are "national" in all senses of the word but one; they ought to become national property. Room should be found for them at "The Royal Hospital, Chelsea," where, no doubt, many of the heroes will rest from their labours. Greenwich has its naval, let Chelsea have its military, gallery: the country would gladly pay for it.





J. M. W. TURNER, R. A. PINXIT

# REGULUS LEAVING CARTHAGE.

FROM THE PICTURE IN THE NATIONAL GALLERY

S. BRADSHAW. SCULPT.







## SCIENCE AND ART.

BY PROFESSOR ANSTED, M.A., F.R.S.

## 1.—THE REPRESENTATION OF WATER.

WATER is presented to us in nature in three forms. The cloud is one of these; and, as exhibiting visible vapour—ever shifting in space, assuming infinite varieties of form and colour, and a luxury of beauty not surpassed by any class of object—there is nothing more picturesque, or more valuable to the artist. Sky and atmospheric effect may be studied with advantage everywhere. It is true that dull and uninteresting clouds occasionally obscure the lovely vault of heaven, and eclipse the great luminaries; but other clouds much more than make up for this, by the innumerable and charming scenes they represent, and the extent to which they break up a monotony of clear blue that would otherwise be fatiguing.

But we are not about to speak at present of the clouds. We propose to consider rather the other forms of water,—the liquid form in which it is most generally recognised, and the solid form of ice, whether collected in gigantic glaciers, or floating on the sea in icebergs. Each of these will afford ample matter for study, in reference to Art purposes generally.

And first let us consider some of the physical properties of water, of which three are specially important, as affecting all the natural phenomena, and all the artistic effects. These are,—its infinite mobility; its variety of colour as produced by reflection and refraction; and its wonderful influence in forming and changing the features of the earth on land and by the sea.

The perfect mobility of the particles of water amongst each other, and the fact that wherever it falls water will inevitably tend to come to a level—which is as perpetually disturbed by evaporation, wind, and other causes—produce and continue a complete circulation of water through the earth's crust. Lifted up from the sea, lake, or river, or from vegetation after rain, a vast vapour atmosphere covers the earth to a great height, like a veil, and is held in solution in an atmosphere of dry gases. Changing ever with the changing temperature, in its capacity of retaining this veil in an invisible form, there is the same work always progressing. Water evaporated, water passing into cloud, water as cloud drifted through the atmosphere,—water as rain falling upon the earth,—water running over, or sinking within, or bursting out from the surface,—and so water pouring once more over the land into its great home, the ocean. Silently for the most part, never ceasing, ever progressing, there is in this vast system of circulation a marvellous emblem of vitality; and the earth is thus brought from a state of dead matter to a condition eminently adapted for those organic changes which produce life.

The mobility of water is at the bottom of all the properties which render the element artistic. It is the life which ensures such incessant power to express ideas; it is the perpetual change which gives the highest of all interest. "To paint water in all its perfection is as impossible as to paint the soul." This remark of Mr. Ruskin's, as striking as it is accurately true, is only one of the innumerable passing hints by which that suggestive writer has enriched the literature of Art.

The variety of colour of water is not less remarkable than its infinite mobility. Water has its own tint; it reflects and transmits a true shade. But the colour actually seen depends on the transparency of the water, on the nature of the light that it is exposed to, on the nature of the bottom if of any moderate depth, on the angle at which the light falls, and on the objects around, whose colour is also reflected. Look, for example, at a spit of flat sand, just covered by a few inches of water on an advancing tide: at first, and close to the observer, the sand will be seen through the water; but at a little distance, shallow as the water really is, it will look to grow deeper and deeper, because the reflected rays from its surface are more and more in excess of any transmitted rays, in proportion as the distance of the water from the eye increases. This is easily verified if we watch the tide. As a larger extent of the sand becomes covered, so does the position of the

deeper water seem to advance. Just in the same way the reflection from a pond or shallow pool of fresh water, whether clear or muddy, differs according to the distance. What seems, and is, muddy when quite near, loses that appearance altogether a little farther off. Under these circumstances, the colour is modified by the distance in reality, and the depth in appearance.

That water has a colour of its own is almost certain, but it is also the case that it very easily assumes, or appears to assume, different tints. Entering the British Channel from the Atlantic, every sailor knows, and passengers soon learn to know, the diminished depth from the altered colour. A nearer approach to land is yet more marked; and yet the comparatively shallow water thus first observed is several hundred feet deep, and the actual quantity of transmitted colour cannot much differ. The effect is, perhaps, derived from other causes than the absolute tint of the water, as we know that in open sea marine currents will have a somewhat similar effect.

Of the physical properties that help to lead the artist in the right direction in the delineation of water, that power of acting upon almost all substances in nature which especially characterises it, is, perhaps, the most important; it is certainly the most remarkable. Water acts directly on all rocks, partly by dissolving and helping to decompose them, and partly by eating away and bodily removing all such broken portions as come under its influence. In this sense, and in this manner, the whole surface of the earth—every rock, every cliff, every plain and valley—certainly owes its peculiarities of form, and all that in itself is characteristic, to water action. Almost every rock has been deposited from water, has been washed and worn by the waves, has been eaten into by marine currents and rivers, has been bored through by water trickling down from the surface into the interior, or up from the interior to the surface. Thus, water being connected with all natural appearances, and with most changes, the study of it is really the most important of all studies, and to understand the nature of its action is desirable for every artist.

Proceeding now to special phenomena, let us first consider that vast reservoir covering three-fifths of the surface of our globe, presenting, from time to time, all conceivable differences of condition,—now raging and furious, presently calm and peaceful; its bosom gently heaving with the rising or falling tide, or lashed into foam by the tempest and the whirlwind.

The colour of water in the open ocean we have already alluded to, and it is not less varied than it is beautiful. In fine weather, of the deepest and most exquisite clear blue, it is so sensitive as to thicken and become muddy with approaching change. During a great storm, it is sometimes of one uniform dead whiteness of foam, and soon black and colourless, having lost all the tints so characteristic of it at other times. Immediately after a storm, the air and water appear worked into a strange and fitful state,—fearful to watch, but hardly to be expressed either by the pencil or pen. But, not only does the colour vary with these extremes of weather. From day to day, and even from hour to hour, as he is carried into other latitudes, and departs more and more from his starting-place, the traveller sees new phases of beauty; sea-weed drifts past him of unfamiliar forms, and this alters the tone of the water in which it floats. A fringe of snow-white breakers marks a dangerous coral reef, or a low mist on the surface a treacherous shoal. Each change in depth, or in the current he is crossing, is indicated by a fresh tint; and whether he is able to look down scores of fathoms to white rocks and shells below, or his eye seeks in vain for repose in the unfathomable blue deep on whose bosom he is gently rocked, there is always enough to satisfy the most restless and curious student, and always abundant interest in contemplating the reflections of the ever-changing sky.

But the phenomena of waves are, perhaps, more striking, and are quite as difficult to represent. They also involve variety without end. From the gentlest ripple to the most violent disturbance the gradations are infinite; and the waves vary, not only with their magnitude, but with the depth of the water in which they are formed. Every wave surface, besides having its

own height and width as a wave, is also covered with small ripples, so that perfectly smooth surfaces of water are rare and exceptional appearances. The waves on a rocky shore often exhibit a metallic greenness, and a rich depth of colour, that is illustrated, but not exaggerated, in Hook's admirable and well-known pictures. In them the pure water-character is retained, in spite of the apparent hardness of the tone, and they afford studies of a high order, teaching some most difficult and little known truths.

But the shores of the sea are naturally more varied and more picturesque, in the ordinary sense of the word, than the mere waves. It needs an artist whose powers are very great, and whose confidence in himself is very strong, to risk the whole effect of his work on mere water: when the water is connected with land the case is different. But here again the shore is so often the direct work of the water, and all that is characteristic depends so entirely on the action of that element, that, without much knowledge and close study of the cause, the effect will hardly be appreciated. Nowhere is coast scenery more grand, nowhere are the contrasts of rock and water better seen, than where the rock is hardest and the water action seems likely to have least influence. The granite shores of most parts of the Channel Islands, and of portions of Cornwall, afford admirable examples. Torn into shreds, but still resisting, the whole nature of the forces at work is seen, and may be measured. In this respect the result is more instructive than in such a case as the Needle Rocks, where the rock is so soft that the broken portions are converted into mud, and lost sight of in an incredibly short space of time. No finer effects can be found than where the waves dash with all their force on a strongly resisting face of rock, and where the result can only be seen by close study of the present state of the coast as compared with former states. The smaller of the Channel Islands, especially Sark and Little Sark, are perhaps unequalled for the variety of illustrations of this kind. The south coast of Guernsey, and the north coast of Jersey, are almost equally striking when carefully examined. There the history of the formation of an islet, or detached rock, through the various phases of cavern, pierced rock, and peninsula, is illustrated in at least a dozen excellent examples, while vast masses of broken fragments are to be seen on the shores, of all dimensions, and in all stages of reduction to the state of fine sand and mud.

Rivers illustrate other modes of action of water, and afford subjects both more familiar and easier to delineate than the ocean. River scenery is also infinitely varied, including much of the wildest and softest beauty, sometimes naked and bare, and sometimes associated with the richest growth of vegetation. Let us trace the course of a river from the point at which it first emerges from its source, and rushes down mountain slopes, rejoicing in the full vigour of youth; thence in its middle age, when it fertilises the great valleys, and makes its way through serious obstacles; and lastly, as it is swallowed up in the vast ocean, to which it always tends, and from which it is ultimately re-fed.

What is there in nature more striking than the clear, sparkling, bubbling brook, as it leaps from one stone to another—youth, and fresh, and vigorous, taking obstacles as they come, and either tossing madly over and amongst them, or quietly turning aside and giving way to them? Such streams belong to the mountains, and the more complicated the mountain system, the more such rills and brooks there must be. It is not always, however, the great mountains that yield the most picturesque streamlets. In North Wales there are many streams that are second to none in grandeur and variety. There are in Derbyshire innumerable exquisite and admirable illustrations of the same kind. Yorkshire and Lancashire can produce others; and many parts of Scotland and Ireland are similarly characterised. Of colour, also, we have many varieties, from clear drops of crystal, sparkling in the sun, to the black but hardly less clear torrent that runs through the gloomy valleys communicating from the peat-bogs to the lower ground. So again, in Scotland there are many small streams



in glens so wild, so beautiful, and so characteristic, as to have attracted long ago the attention of artists and poets. Nor is Ireland without its beauties of this kind.

The first outburst of a river from the earth, or from a cavern in some giant glacier, is followed in lofty mountain districts by a wild and wayward course. Down precipices, through rocky ravines, among silent forests, into small tarns and larger lakes, and at last along a tortuous course through valleys, these streams are everywhere picturesque and poetical.

"I chatter over stony ways,  
In little sharps and trebles;  
I bubble into eddying bays,  
I babble on the pebbles."

"I slip, I slide, I gleam, I glance,  
Among my skimming swallows;  
I make the melted moonbeams dance  
Against my sandy shallows."

TENNISON.—*The Brook*.

They follow channels that they have discovered and adapted during the lapse of many ages. Such channels are generally much larger than are now occupied, because the water is ever restless, ever wearing out a new path for itself, and neglecting the old one. In this respect each river has its own scenery, and no two are exactly alike. The characteristics, then, of the first part of a river's course depend on the nature of the rocks it runs through; on their hardness, brittleness, and mutual relations; on the position of the different strata; on the height above the sea, the form of the land, the vicinity of mountains, and the quantity of rain that falls in the district. How dependent rivers actually are for all their picturesque effects on these various conditions we will presently consider; it is enough now to state the general fact, as more especially modifying what we have called the youth or early stage of the river.

And the ripper age—the manhood of the stream—how, it may be asked, is that affected by external circumstances? That, more than anything, is doubtless due to the action of water, though generally at a period long past, and when circumstances were different. As it emerges from the mountains, and receives, with time, fresh additions to its volume, the stream seems to become more serious; its rate of progress is slower, it makes less noise, but it does more work. Its course is almost always over and among accumulations made during previous centuries by the waters that bore the same name, and have long ago been received into their ocean tomb. Not unfrequently the mountain torrent rushes over a floor of naked rock; almost without exception the river glides over sands and silt. How extensive these deposits are is best seen by examining the adjacent country. Often for miles on each side is a nearly flat surface, ten, twenty, forty, or more feet above the level of the water. A well sunk, or a boring made through the banks, will perhaps show a hundred or more feet in depth of similar mud and silt. Geologists call this *alluvium*, the wash, or rather, the remains of the washing of years unnumbered over the same general ground. The Nile is a marvellous example of such an alluvial mass; but every great river teaches the same lesson. For hundreds, nay, thousands of miles, the great American rivers wind lazily or move quickly between high cliffs of such alluvium—once deposited by the water. This is a problem in geology, not without great apparent difficulty of solution. It seems a nut hard to crack. We see little or no progress made within the last few years, or even centuries, in this matter, and we wonder when the work was done. It is work that has gone on ever since the land first rose above the water. In its very nature it is work done out of sight; but it is very rapid and very sure. It goes on day and night, summer and winter. It conceals itself, and produces its result when it is least expected. Far out at sea, where the Amazon is depositing the brown mud floated three hundred miles from the coast; in the vast gulf which, under the name of Yellow Sea, is discoloured by the silt of the mighty rivers of China; in the bar and the broad shoals at the mouths of the Rhine, the Danube, the Rhone, the Loire, and most other

ivers,—this work is now going on. Some day the change will take place, the mud will become land, and the work will be laid bare. But the waters of the river will then cut through what is now the bed of the river; the banks, and bluffs, and flats, will become the fruitful soil on which will grow a rich vegetation, and the waters will silently quit the spot where they were so silently deposited. Thus it is that the result depends on causes still acting, not indeed close at hand, but at a distance, and upon similar material.

But we occasionally see examples of combined action. Some violent disruption has permitted water, formerly pent up in a lake, to issue through a narrow gorge, and leave the bed of the former lake as a rich plateau or prairie, threaded with streams. Here again, however, water action may be traced in the subsequent course of the escaped waters, as they are free to escape to the sea, and rush through the newly-formed way.

The full river, traversing the plains, conveying on its broad bosom the boats and rafts that connect it so thoroughly with human labour and intelligence, receives in this manner an additional Art-interest. By the vegetation on its banks, by the kind of contrivances employed in its navigation, by the mechanical contrivances exerted to keep or render it useful, it becomes individualised, and each country or each district is endowed with a character and features by which it can be recognised. To catch such features the artist needs to know the cause of their existence, and here science greatly helps Art in a very high capacity.

As the river approaches the sea, and finally merges into that larger body of water, it not unfrequently breaks up into a number of channels, diverging and becoming unimportant. Thus the old age is like a second childhood. When young, the river receives within its vigorous embrace a hundred young tributaries; when old, the same river feebly breaks up under the load of its accumulated stream, and wanders obstructed and slowly through the labyrinth itself has produced. Such a termination is a delta—a phenomenon not without picturesque effects, though flat and tame. It is, however, by no means all rivers that terminate in this way, for some pass at once into the sea, and stain the water for a long distance; others are lost in the interior of a continent, and never reach the sea at all.

Next to river scenery, in its interest to the artist, is that which belongs to lakes. It is a new but a probable view, that many of the principal lakes of the world have been produced by glaciers, or at least are directly connected with the action of water in a solid form. Lakes, like rivers, are a joint result of partial elevation of the earth's crust, and the distribution of water when the elevation took place. Thus, in all their important features,—whether as mountain tarns, black, still, and gloomy, unfed by visible streams and springs; or as mountain lakes, larger, and receiving streams, which sometimes pass out as they enter, but often have no outlet; or as lakes apart from mountains, rivers dammed up at intervals, and spreading their waters over a vast area before they can continue their course—under all these various phases they belong essentially to the land with which they are associated. They depend on it for their form, and for all individual peculiarities, and the essential picturesque character they present is strictly geological. Although, however, lakes have special features, there is a general character pervading all,—softness and a limited outline here taking the place of grandeur, while unlimited space is invariably connected with our ideas of the ocean.

Waterfalls, again, are special phenomena. Those which are gigantic in their proportions differ essentially in their picturesque elements from those of smaller magnitude. So also falls, where the water is broken by the air into mere mist, and those in which the water always retains its own appearance, are essentially distinct. Waterfalls are bound up in rocky scenery, and in some mountain districts are so common, that they may be said to characterise the landscape. This is the case chiefly in some of the naked barren valleys in the Alps where cultivation is almost impossible, and where the slope of the mountain is too considerable to retain a glacier.

If we were now to proceed to consider special

cases, we should become involved in endless descriptions. As, however, without illustration no idea can be formed of the nature of the case, and as an account from personal knowledge is rarely unsuggestive, it will perhaps be better to place before the reader some reminiscences of scenery noted by the writer himself, than to attempt a more complete description from the accounts of others; for although materials may abound, there must be the want of freshness inevitable in all statements if second-hand.

Of our own rivers, the Thames and the Severn are types of one kind; the small streams of Wales, Scotland, Derbyshire, and Yorkshire of another. The whole course of the Thames is rural, and much of it beautiful. It is essentially alluvial; never large, never fine or grand. Having no waterfalls and no lakes, there is yet a dignified and calm serenity of beauty, which makes it a recognised favourite. Far different is the Severn,—more beautiful, much wilder, much more rapid, it dashes along, receiving tributaries of no ordinary interest, and abounds in the picturesque effects so often confined to true mountain streams. Not wanting in majesty, it yet fails in producing the impression of an important river, as compared with the Thames. The Dove, and other rivers in the mountain limestone district of the middle of England, the small mountain streams of Wales, the rivers of Scotland, and many of those of Ireland, are in every respect different. They rise differently, they proceed on their way differently, they are different in their growth and development, and they only agree in their final termination. The difference belongs to the rocks, the form of the country, and other local causes.

The European rivers, again, are very different. Watch the Rhine, as it bursts forth from its glacier womb, as it exultingly leaps over every difficulty, and increased from point to point, at length rushes over the rapids of Schaffhausen. Look at it as it passes Basle, and proceeds through the Black Forest, loaded already with rafts, already slower and more majestic, already earning its affectionate title of "Father Rhine." See it again when married to the Neckar, and when, having absorbed many small tributaries, it spreads its strength on the plains, and reposes a little before entering the narrow gorge, through which alone it can pass onwards towards the sea. Listen to its thunderings between the old slate rocks on either side, clothed with vines, and crowned with the fastnesses of mediæval times, whence issued the robber knights in their days of prime. And see it again as it lingers on its way, taking its leave of the fair hills and noble cities that fringe its banks; and, lastly, watch it as, in graceful calm, it passes away, still loaded with all that is richest and best, and helping to fertilise and increase the children of its extreme age—its favourite sons, whose commerce once extended over all seas, and who still retain a share of the empire of the ocean.

The contrast between the Rhine and the Danube is very marked. The latter stream takes its rise also in the valleys of the Alps. Less exulting and more moderate in its early stage, it soon becomes a river; but, though receiving large and important contributions, it remains long a difficult, unmanageable, and dangerous body of water, often nearly dry, often a fierce torrent, till at length, after passing Vienna, it assumes more regular and fixed proportions. But in no part of the Upper Danube has the scenery any resemblance to the Upper Rhine, and below Vienna the stream is always large and grand, but only occasionally soft and beautiful. Like the Rhine, it makes its way through many obstacles; and its great volume of water is diminished in width and increased in depth as it rushes through a narrow gorge near Orsova. There is nothing in the Rhine to compare with this part of the Danube in grandeur, for the cliffs are precipitous and very lofty, and the gap a cleft in a great mountain chain. The water, however, has everywhere been the cause of the peculiarities of outline that mark the valley of the Danube: water has scoured out the channel through which it runs from Donaueschingen to the junction with the Inn; water has existed high above the present level of the plains of Hungary, before the gorge at Orsova was broken through; water has deposited the vast sheets of rich soil which form the



wealth of Hungary; and water still acts, though now on a smaller scale, to modify the deposits once placed. But the water action on the Danube and its banks has been of a kind very unlike that on the Rhine and its banks.

The Elbe is different from the Rhine and Danube. Wanting in many of the elements of grandeur, few things are more beautiful than the views and contrasts afforded on this river near Prague, and in that curious sandstone district sometimes called the Saxon Switzerland. All that is fantastic and curious in form among the rocks in this district is so from the weathering to which the whole has been subjected. But whereas in the former rivers the result is chiefly direct, here it is chiefly indirect: the sand has been undermined, and the rock has fallen in.

Time would fail were we to attempt even a brief allusion to the features of scenery in the other great rivers of Europe. Each is characteristic. The Rhone, an Alpine torrent till it enters the Lake of Geneva, emerges already a great river. It then at once dashes heedlessly through hard rock, eating out a deep gorge, until it reaches the open land; and then, always treacherous and dangerous, but still within compass, it follows a wild irregular course to the Mediterranean. The Loire, much more gentle and soft, ignorant of mountain torrents, never subject to the caprice of uncultivated nature, is yet not less treacherous, and contracts its channel, or overflows its beds, with singularly little reference to appreciable causes. Beautiful chateaux, rich gardens, smiling vineyards, and important towns, are met with at every step, and yet here, also, all that is essential is traceable to the geological conditions of the country over which the stream passes. The Seine traverses a chalk district during an important part of its course, and is in like manner modified by this state of the country; while the Po and the Arno, in Italy, are torrents always young, heedlessly and mischievously tearing up the plains, as they pass on their way, at the foot of the Alps and Apennines, to the adjacent seas.

But the rivers of the Iberian peninsula are both less familiar in their ordinary features, and more characteristic. Draining a table-land, intersected by deep gorges, through which these rivers run, they nearly all traverse a certain extent of alluvial plain ere they reach the sea. Through the hard rocks, however, and among broken fragments of it, almost their whole course necessarily passes. These rocks they undermine, constantly eating their way out of sight beneath vast piles of angular stones and rubbish. Often they seem to have vanished, and their beds appear nearly dry for months together. At the first autumn shower the water reappears; and if the storms are heavier than usual, the river is very apt to displace the bed of former years, establishing a new one, often at a considerable distance. Where there is already soft alluvial soil, the depth to which this is cut through is sometimes so startling as to seem due to some far more powerful and widely-acting cause than the small streams generally seen. When, however, the rains come, those dried-up water-courses, along which for months there had been mule tracks made, and which had been the chief road of the country for months, without fear of interruption, assume suddenly a different aspect. Huge blocks of stone, many cubic yards in magnitude, are rolled along and broken up, smaller stones grind into mud and shingle, and the whole face of nature changes. A torrent rushes down the gorge, and ultimately selects one course out of the many that are presented in the open valley below, near the sea. Perhaps one is selected that has recently been used, and then no change is recognised. Perhaps, however, the corn fields and fruit gardens that have been for years or centuries in cultivation are overwhelmed and absolutely annihilated. All is destruction and alarm. But after the flood things resume their previous course; and the richest and most luxurious vegetation succeeds in a few weeks to destruction and desolation.

Such are some of the phenomena of European rivers. Nor are the rivers of other parts of the world less strikingly characteristic of the countries they traverse. The valley of the Hudson, enclosed by broken and picturesque heights, is as different from that of the Rhine as are the Po-

tomae or the Chesapeake valleys from the Hudson or from each other. The great rivers of Asia, the rivers of South America, the great rivers of Africa and Australia—these, again, are all as different in picturesque, as they are in geological, conditions. Each has its own physiognomy. As there is no extensive district without rivers, and as each river makes its way through rocky or muddy banks, each will of necessity be individualised, and admit of distinct portraiture.

So also it is with waterfalls. Niagara has its overwhelming majesty, Schaffhausen its wild beauty, the Staubbach its delicate and powdery outline. No two are alike. Though infinitely abundant, many of the cascades of the higher Alpine valleys are still so varied as to be easily recognised and distinguished from one another by names; but where the falls are dependent on the rains during a wet season, all mark of the cascade disappears during an important part of the year. This is especially the case with the smaller waterfalls of the British islands. A magnificent waterfall is one of the grandest and most pictorial subjects: there is a life and vigour in the moving and falling water, a half repose in the fallen liquid, and generally a complication of effects, that demand and exhaust all the resources of Art.

Ice is rarely painted with effect, but the work has been done by more than one modern artist. An ice cavern, showing the colour of water by transmitted light, is, perhaps, almost too simple in its grandeur to be effectually rendered, but it is not for that reason unfitted to suggest a work of Art. The view of a glacier from a great distance, and looking up towards it, is eminently unsatisfactory, besides being too much limited. The effects of glacier beauty can only be seen from a moderate distance and slight elevation—conditions not often met with in nature. All that is most wild, and grand, and picturesque on a glacier, as with water, is connected with motion, not with repose. The huge blocks of stone, the long trail of gravel and dirt, the extremity melting into a river, the head connecting itself with the snowy cap of the lofty mountain near,—all seems still, but all is really alive with motion in every direction! A glacier not in motion is a physical impossibility; and as for the eternal snows that peer above the clouds, they are fleeting as the clouds themselves, from which they came and to which they return.

Icebergs and icefloes, masses of frozen water and mud seen in the ocean, lofty ice islands floating hundreds of miles from their source, or huge rocks of ice still attached to the shore—these are phenomena not rare in nature, but seldom seen in perfection, inasmuch as, from the very circumstances of their history, they are almost always shrouded in a veil of mist. When from time to time the veil rises, and these stupendous floating masses are fairly recognised,—when they are seen either drifting slowly with the current, or half melted below, toppling over with a crashing noise into the deep water, or, caught by some shoal, are melting slowly, and chilling the air and sea around,—then they are objects of wonder and dread, almost as much as admiration. In the arctic seas, where our navigators have braved all the dangers and horrors of the winter, and have established themselves, or been detained, for a long season, all these things have become familiar, and artists have not been wanting who, with less experience, have painted such scenes perhaps as well as they can be represented without familiar personal acquaintance. Who can look at the rich depths of colour in the broken ice around the ships, in Cooke's well-known picture of the 'Arctic Explorers in their Winter Quarters,' without feeling the wealth of picturesque beauty that belongs to this form of water?

Few painters have attempted to combine warmth of reflected and pink light from the atmosphere, with the cold green tints of ice, but such combinations are perfectly natural and right. The bright, deep blue sky of an arctic winter, and the strong auroral beams of coloured light mixing with broad pale rays from a midnight sun, would certainly produce effects hitherto unattempted, or at least unattained, in Art. In all such attempts the representation of ice must be the one object;—ice by itself, the result of the freezing of pure water—ice such as it comes down the mountain

side in the glacier, granular and streaky, and loaded with *débris*—ice as it has compacted itself into a mass by pressure, and under water—ice covered with recent snow—ice broken and crushed—ice, in a word, in every conceivable form, and in many that no imagination would be bold enough to conceive.

Such are some of the picturesque phenomena of water. In the representation of them regard must be had, not only to their present appearance, but to their history, if the artist would be suggestive, and would teach as well as illustrate. The dark water, struggling and dashing among the broken fragments of rock in the small rivers of Wales or in the valleys of Yorkshire, is as different from the heavy plash of the tidal wave as it rushes through the narrow passages between the Scilly islands, the Channel islands, or the islands of Scotland, as the mountains of Wales are distinct from the projecting Needles or sunken rocks against which the sea breaks on our granite shores. The colour is different, the form of the wave is different, the reflections from the surface and from the bottom are all distinct. Quite as different from either, as these are from each other, is the water that rushes over a steep ledge into a foaming torrent in Switzerland—occasionally as a cloud of mere vapour,—and sometimes, as in America, reaching the bottom of a deep and narrow ravine in a sheet of broken water, the roar of whose fall is heard for miles. In every case the course taken by the water has been originally cut out by water itself, and is only modified, not determined, by the nature of the material over which it passes. In every case the water is individualised, and its true physiognomy is capable of being caught and perpetuated.

The whole surface of the earth is water-worn, and water either is now, or has been, everywhere. We may look on a peaceful and quiet valley traversed by a gentle stream, or see reflected in the smooth face of a lake the swelling hills and cultivated slopes, and fancy that these afford no mark of water action. On investigation we may find that these green slopes have been scraped and smoothed by drifting ice; that the bed of the lake has been scooped out by a glacier; that the hills are nothing more than the miscellaneous rubbish conveyed to a distance by a floating ice-berg, and abandoned when the float has melted on a shoal. The picturesque and lofty cliff overhanging the sea, and apparently out of all range of the action of its waves, owes its form, its outline, its most minute detail, to the element we have been considering. Even the mountain top, jagged and rough, piercing the sky and rising above the eternal snow around, owes all its vigour of outline, all that is most characteristic, to the same cause. Every artistic effect, in a word, on the earth's surface, points to water as its near or ultimate cause.

To paint water properly must then be a matter of no ordinary difficulty, and must require study and intelligence of no ordinary kind. It is not the easier because so many have attempted it unsuccessfully, and because, as in many other cases, "fools rush in where wise men fear to tread."

Whether we regard it as the symbol of change and infinite variability, as it shows itself in the cloud; whether we look at the many and wonderful channels it has scooped for itself on the surface of the land, or at the infinite variety of cliffs and crags it has chiselled on the sea-coast; whether we consider it in its purest form of virgin snow on lofty mountain peaks, or in the sparkling drops that leap from rock to rock on the hill sides, or in the silver stream that meanders through the plains; whether we watch it as it tumbles headlong over a precipice, or trace it as the drifting spray from the summit of a storm-wave in the ocean; whether we regard it calm and still, reflecting every cloud and every leaf, or tossed into foam, beating madly against an iron-bound coast; whether luminous with phosphoric emanations, or black as ink in the lurid light of a great storm; whether liquid and ever-moving, or rigid, solid, and in mountain forms drifting through a vast ocean,—water is, in all respects, the best illustration of unwearied, unconquerable power! To what then shall the artist liken it? and how may he hope worthily to represent the glory and the beauty, the feeling and the life, of this mighty, this universal element?



## THE ANGEL'S WHISPER.

FROM THE GROUP BY B. E. SPENCE.

In resuming, after the lapse of several months, our illustrations of the works of modern sculptors, we are gratified at being able to re-commence the series with so beautiful an example as that of Mr. Spence's group entitled 'The Angel's Whisper,' the idea of which is borrowed from Samuel Lover's popular lyric of the same name, suggested by a prevailing Irish superstition, that when a child smiles in its sleep, it is "talking with the angels:"—

"A baby was sleeping,  
Its mother was weeping,  
For her husband was far on the wild raging sea;  
And the tempest was swelling  
Round the fisherman's dwelling,  
And she cried, 'Dermot, darling, oh! come back to me.'  
  
"Her beads while she numbered,  
The baby still slumbered,  
And smiled in her face as she bended her knee;  
Oh! blessed be that warning,  
My child, thy sleep adorning,  
For I know that the angels are whispering with thee.  
  
"And while they are keeping  
Bright watch o'er thy sleeping,  
Oh, pray to them softly, my baby, with me,  
And say thou would'st rather  
They'd watch o'er thy father!  
For I know that the angels are whispering with thee,"  
    &c., &c.

The sculptor's composition is a literal rendering of the poet's whispering angel, treated, however, not in the homely, familiar style associated with the words of the ballad, but one in harmony with the dignity of sculptural art. A painter, choosing the same subject, would, in all probability, have presented the scene in an Irish cabin, with all its peculiar domestic accompaniments; but the sculptor must ignore all such pictorial advantages, and confine himself within the prescribed limits allowed to his art. Yet in following out these recognised principles there need be no absolute departure from the picturesque character, as Mr. Spence's group evidences: the kneeling figure of the angel—with her wings still unfolded as if she had just descended on the earth, and her arms encircling but not touching the sleeping child—is more pictorial than statuesque in the ordinary acceptance of the term, while the effect is considerably heightened by the manner in which the other portion of the composition comes into the arrangement. It is altogether a work wherein are combined great elegance of design and poetical feeling, with execution of a high order.

The group, in marble, is the property of James Smith, Esq., of Seaforth, Liverpool.

## OBITUARY.

MR. RICHARD RAMSAY REINAGLE.

This artist, whose name for several years has disappeared from the catalogues of our annual public picture exhibitions, died towards the end of last November, at his house at Chelsea, having nearly completed his eighty-eighth year.

He was son of Philip Reinagle, R.A., a landscape and cattle painter of considerable talent, whose style he followed, but was far better known as a portrait painter: his practice in this department of Art was long and successful. In 1814 he was elected associate of the Academy, and in 1823 academicien, while his father was still living, and holding the same rank. The only parallel instances to this are to be found in the case of the distinguished sculptors, Sir Richard Westmacott and his son, Mr. Richard Westmacott, and in that of Mr. Richard Smirke, the painter, and Sir Robert Smirke, the architect, whose brother, Mr. Sydney Smirke, is also a member of the Academy. Other instances of brothers being cotemporary members are met with in the two Chalon, and in the Landseers.

The late Mr. Reinagle's connection with the Academy terminated in 1848, when he was called upon to resign his position among his fellow members, having laid himself open to a charge which compelled his secession. It was a painful

business to the whole society, the more so as he had been long associated with it, and was at the time at an advanced age. The Academy, however, had no choice left but to demand his resignation; yet to the end of his life a liberal allowance was granted him out of the funds of the institution.

MR. JOHN JOSEPH LAING.

We cannot permit the death of this artist, which occurred at Glasgow in the early part of December, to pass unnoticed in the columns of our journal. He was a skilful draughtsman on wood, chiefly of architectural subjects, as the pages of our contemporary, the *Builder*, have frequently testified. We also are indebted to him for several of the drawings—some of the stained glass windows especially—introduced into our Catalogue of the International Exhibition: the delicate state of his health alone prevented us from having more of his valuable assistance.

The last works he did for us were executed at Hastings, whither he had gone in the hope of deriving benefit from the mildness of the air, his constitution at the time showing unmistakable evidence of consumption. He had some time previously taken up his residence in London, in order to avoid the cold of his northern home and native place, Glasgow; but neither the metropolis nor the still softer and purer atmosphere of the more southern town could arrest the disease, and he returned to Scotland in the early part of the autumn only to die, at the age of thirty-two.

## THE SOCIETY OF PAINTERS IN WATER-COLOURS.

This society has opened its doors to the public, and invites an inspection of a "Winter Exhibition of Sketches and Studies by the Members;" a movement which, if understood and appreciated, must assist at least the knowledge of those who interest themselves in pictures. This is an experiment, but it is hoped that it will be sufficiently successful to establish it an anniversary like that of the summer season. Some years ago there was at the French Gallery a very felicitous commencement of a show of sketches; but as the exhibited pieces soon degenerated into carefully finished pictures, the exhibition lost that kind of interest that attached to its birth and promise.

On entering the room,—which contains four hundred and sixty-five "sketches and studies," as the catalogue expresses it,—you cannot get out of the way of GILBERT's drawings, which importune both eye and ear. His largest is 'The Morning of the Battle of Agincourt,' wherein we see a mounted host of stalwart men-at-arms in plate armour; they are drawn up in dense column—

"They have said their prayers, and they stay for death."

It is a grand and solemn array, presented at daybreak, with a suggestion of thousands in the depths of the twilight. The dusky grandeur of the work could not be told in a chapter. Besides this, there are by the same eight other drawings, several of which are recognisable as first ideas of pictures painted of late years in oil and water colour.

'Study for a drawing—Spanish Fountain,' F. W. TOPHAM, seems to be a genuine piece of out-door sketching; it is more sparkling than Mr. Topham's finished works. He condescends even to a 'Sketch for a drawing of Wild Flowers,' which we note only as a curious anomaly in his practice.

The contributions of the President (F. TAYLER) are numerous, varied, and interesting; a few of the titles are—'Alma and Dinorah,' favourite saddle horses of her Majesty the Queen; sketches for 'Changing Pasture' and 'Tending Sheep,' both of which

have been worked into finished drawings; 'Four thoughts for Pictures;' 'Lesson on Pipes;' 'Going to Market,' &c. All Mr. Tayler's out-door subjects are most spirited in action and brilliant in colour; and what he calls his pictures do not leave his sketches far behind. Mr. HUNT, on the contrary, depends entirely on finish,—he does not signalise himself as a sketcher; he has, however, always something curious to show. Here, for instance, he exhibits 'St. Martin's Church,' an extremely careful architectural study, made, no doubt, years ago. He has sent no less than eighteen subjects, many of which are in his own peculiar vein, and others date far back, even to a time before he was confirmed in the reputation he now enjoys.

On the screen near the entrance there are, by BIRKET FOSTER, six 'Studies of Skies,' three morning and three evening. They are small, and worked out in colour and tone with a tenderness and beauty unsurpassable. These have no right to be sent in among what are professed to be sketches; they are results of the most thoughtful labour and study.

CARL HAAG's subjects are, as last season, oriental. His 'Study of a Baggage Camel' is a clear, broad drawing, on warm tinted paper, drawn in pencil, and strengthened with a wash of colour; 'Miguel El Musrat Sheikh, of the Anazeh Tribe,' a coloured sketch; 'A Fellaheen Boy,' study of a head; 'A Bedaween Boy,' and other like material, all have that disappointed appearance that such heads and figures have before they are made to give and receive life and purpose from composition.

'A Study of Hulks in Hamoaze,' by DUNCAN, is, perhaps, a sketch with which those who are familiar with his beach storms might be disappointed; but the drawings that he has sent seem to have been made at the places they profess to represent, and not again touched. 'A Study in Penshurst Park' is simply a large beech tree, that has been blown down in a storm, an object of little interest beyond certain conditions and what associations soever it may call up; yet in this representation of the incident we feel nothing else is wanted to make a picture relation. Even more eloquent than this are two coast drawings by Duncan—a 'Study on the Coast of South Wales, near the Mumbles,' and a 'Study on the Beach near St. Leonard's.'

HARDING, so thoroughly master of the point, will naturally be looked for in a collection of sketches, more with the desire of seeing his pencillings than his coloured pieces. There is at the upper end of the room a large sketch in French chalk, called 'Windsor Forest;' it is extremely dark, and is deficient in those middle tint gradations that are really the playground of Harding's lights and darks. It is wonderfully rich in leafy incident, and unequalled in the sweet confusion of its precious forms. Mr. Harding proposes this as his *cheval-de-bataille*, but we cannot help contrasting with it a smaller drawing at the opposite end of the room, called a 'Study in Norbury Park,' only a near group of trees, of which the principal is a birch. It is worked also in black chalk, but with a vigilant forbearance that leaves no eyesore in the shape of a false touch or slip of the crayon.

From the sketch, 'Grand Canal—S. Salute,' by HOLLAND, the artist will work out a sunny picture. With half-closed eyes we see the glitter and reflexions of the water and buildings, but whether this will be preserved in the modelling of details is always doubtful. He sets us on our feet again in 'St. Vincent de Rouen,' in 'After a Thunder-storm,' and in his various sketches of places nearer home.

In the drawings of Mr. JENKINS, the Secretary, we have observed a gradual dere-





THE ANGELS' WHISPER.

FROM A GROUP IN MARBLE IN THE POSSESSION OF JAMES SMITH, ESQ. LIVERPOOL.

ENGRAVED BY R. A. ARTLETT, FROM THE GROUP BY B. E. SPENCE.







liation of the French coast subjects which he has entertained so many years. In 'The Happy Days of Charles I.' we find the king and Henrietta Maria with their children in one of the bay windows of Windsor Castle; and again in 'The Terrace at Haddon Hall'—an architectural study of infinite substance and reality—there is an announcement of an intended change and a resolution *majora canere*.

In the practice of another of the members—that is, DODGSON—there is a descent from sentimental composition to pastoral and riverside landscape; but that first demanding notice is a charcoal sketch, called 'Moonlight,' than which nothing in this most seductive material ever was more beautiful. There is also, by the same hand, a very grey and very real picture of a portion of Haddon; yet, beautiful as these are, we do miss his charming garden parties, the beauties of which the public could not see;—the public is not always right.

Miss GILLIES has contributed two or three, especially a 'Study of a Tuscan Woman,' a profile head of singular dignity,—a noble head with a simple and unaffected *couvrechef*, and an expression becoming the mother of any Roman hero.

H. B. WILLIS exhibits some remarkable drawings of heads of oxen, as fastidious as if the animals had stood for their portraits, and were as particular as Oliver Cromwell that no molecule should be omitted. The powers of this artist are diverse: a drawing of 'Newhaven' is so penetrating as to attract attention from all around it.

By D. Cox, jun., a large piece called 'Wild Wales—a sketch near Bettws-y-Coed,' showing a rocky and mountainous ascent, is as forbidding as a gloomy sky can make it.

By the late F. O. FINCH there are numerous chalk jottings—entire companies of them, mounted many in one frame, and all elegant in taste and effective as compositions.

A 'Study of a Salmon Trap,' is scarcely recognisable as a work by BRANWHITE: it is a dark picture, in which detail is absorbed and manner superseded by breadth.

The brilliant head studies by SMALLFIELD have compelled frequent notice. This time the catalogue announces that these heads are painted by gaslight. It is not for us to publish such information as may or may not be palatable to the artist, but we feel at liberty now to state that these are studies made at Langham Chambers, a school to which many of our most eminent painters acknowledge themselves indebted.

Although professedly an exhibition of sketches, the walls present many pictures which could not be more minutely worked for the summer gathering; but there are also certain fragments, of which the purpose, as well of making as of exposing, must be equally obscure to the ordinary visitor. These are chalk drawings of draped bodies, minus head and feet, and looking much like memoranda of some reliques from Cyrene or Nineveh: here a sleeve with a hand, there a hanging skirt, as multitudinous in its folds as that of the second Ephesian Diana. Be it known, then, that such drawings are all-sufficient for future labours; their utility is not recognisable by the visitor accustomed to consider only the matured results of this kind of study.

It is the purpose of the society that these exhibitions should be annual, but this depends upon the reception given to the project by the public. It is unique and highly instructive, and will show whether those who have laboured for the diffusion of Art-instruction have or have not laboured in vain.

## ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—The Royal Scottish Academy has issued its thirty-fifth annual report, and it is pleasing to notice the increasing prosperity, as well as the enlarging influence, of this institution. After alluding to the successful nature of the spring exhibition, it proceeds to state that purchases were then made to the amount of £5,000, the buyers including the Royal Association for the Promotion of the Fine Arts in Scotland. A well-timed allusion is made to the death of Mr. George Simson, R.S.A., who died early last spring, a gentleman well known in Edinburgh circles as an artist and as a teacher of drawing. This causes a vacancy to be filled next spring. At the annual general meeting of the academy held lately, Mr. John Hutchison and Mr. Clark Stanton, sculptors, and Mr. John Macdonald, artist, were elected to the honour of associates. Mr. Thomas Faed, A.R.A., who considerably resigned his association, has been elected to the academy's degree of honorary membership, as well as Mr. W. Miller, the well-known engraver of some of Turner's works.—The yearly report of the Architectural Institute of Scotland was read at a meeting of the members held lately. This report contains a well-merited complaint against the managers of the Architectural Department of the International Exhibition. Though the institute as a body officially sent up specimens to represent the architecture of Scotland, they were unfairly hung; and though remonstrances were made, they produced no effect.

GLASGOW.—The fund raised in this city for a local memorial to the Prince Consort, now amounts to £6,200. That of the national memorial for Scotland, to be raised in the capital, has reached £13,600. It appears that a scheme was set on foot for the removal of a church to another position, in order that the site on which it stands might be obtained for the memorial; but as it has been found to be impracticable, because entailing the expenditure of several thousand pounds additional, the scheme has been abandoned. These particulars were carefully canvassed at a late meeting of the committee, presided over by the Lord Provost. As the costly project of removing the church was finally laid aside, another committee was appointed to look after estimates, plans, and site.

MANCHESTER.—At the annual meeting, towards the close of last year, of the Manchester Academy of Arts, the report showed an increase both in the funds and the members. The council of the Manchester Royal Institution, which is in connection with the academy, having resolved to give two prizes of £25 each, or the Heywood gold medal, for the best figure painting, and the best landscape, contributed by the artist, the award in the former case has been made to Mr. J. Noel Paton, R.S.A., for his 'Dawn—Luther at Erfurt,' and in the latter, to Mr. H. C. Whaiter, for his picture of 'The Rainbow.' It appears that the average attendance of visitors during the last exhibition was only 280 daily, and that thirty-three pictures had been sold for £340;—little more than £10 each. This is not the usual way in which the men of Manchester patronise Art. Both facts prove, unhappily, that now they have other ways of spending time and money: the troubles of the destitute around them find ample occupation for both.

BRISTOL.—The annual meeting of the Bristol Fine Arts Academy took place towards the close of last year. The pecuniary position of the institution—and, indeed, its social position, so far as the public supports its exhibitions—may be inferred from what the chairman, Mr. P. W. S. Miles, said, and also from the secretary's report. After alluding to some alterations which the committee had found it expedient to make in the rules, Mr. Miles remarked that he trusted the change "would place the academy on a satisfactory footing, as hitherto that support had not been given to the general interests and wishes of the academy that they could have desired. The attendance had for a long period been extremely slack, and that from various causes. A general want of interest in Art seemed to be felt in the city, which he was exceedingly sorry to see, and they hoped by extending their basis to afford greater support to the academy itself. They felt that they had taken a course which would be satisfactory to the public, and bring greater funds to the academy, because they had been recently obliged to give £1,000 of their funds towards liquidating their debt. The trustees thought it desirable to keep £2,000 in hand, to preserve the standing of the academy; but the requisite funds not coming in, they parted with £1,000, which reduced their debts to something under £500; but the support of the institution would now rest with the public, as it would be with

them whether it should be kept up or not. He had great hopes that by bringing the matter before the public they would receive its support." The report stated that the commission on works of Art during the exhibition opened in May last amounted to £42 6s. 6d.; but that the profits, after paying all expenses, realised only £11 2s. 10d. The subscriptions for the year were £185 7s., and the total receipts for the period, £350 15s. 3d. We think it a mistake to have the annual exhibition in May, when all the London galleries are filled with the best works of our artists, resident both in the metropolis and in the provinces. Some of these might be procured when the London season is closed.

BRADFORD.—The friends and supporters of the School of Art in this town have held their annual meeting, chiefly for the purpose of distributing prizes to the successful competitors among the pupils. Mr. Alfred Harris, jun., the president, occupied the chair, and delivered a most instructive and interesting address, in which he pointed out the advantages held out by the school, and the success which had attended it hitherto; but at the same time expressed his opinion that, so far as regards the trade with which he is connected, the knowledge possessed by pupil designers "is rather the result of their own observation than of any regular course of education. It is thus of a fragmentary nature, and not prolific in rich results, as it would be were the foundation on which it is reared of a more solid and substantial nature." Acting on the conviction, which seemed to be shared in by those present, a resolution was agreed to that the meeting recognised the necessity of the establishment of an association for the education of designers and skilled workmen, both in the staple and other trades of the town; and would impress on the employers of designers and skilled artisans, and on these latter themselves, the necessity of aiding, by every means in their power, the efforts the School of Design is about to make for the establishment of such association. This is virtually doing the work of the schools of design—that for which they were primarily established to teach, but which they do not teach.

BATH.—It was stated at the last annual meeting of the Bath School of Art, held in the council-chamber of the Guildhall towards the end of the year, that the debts of the institution had been considerably lessened since the previous meeting, twelve months ago, though the whole of the claims had not been discharged. In 1862 the number of pupils in the central school was 91, in public schools 580, and in private schools 110; making a total of 781, and giving an increase of 150 over the number attending in the preceding year.

EXETER.—The memorial of the late Prince Consort which the county of Devon proposes to erect is an Institution that shall comprise—first, a museum, to contain such objects of general interest as are usually found in such places, and particularly examples of the geology, mineralogy, natural history, antiquities, Art, and industry of Devonshire; secondly, accommodation for the school of Art, and, if practicable, for a school of Science also; and thirdly, a public reading-room and library. Subscriptions have already been received to the amount of £5,000, exclusive of a site of land valued at about £2,000, presented by Mr. R. S. Gard, one of the members for Exeter. About £2,000 more are required before the committee of management can decide upon the scale and details of the institution.

GUERNSEY.—Mr. Durham is executing a duplicate cast, in plaster, of his statue of the Prince Consort, to be erected in this island. The original forms a portion of the "1851" memorial.

HALIFAX.—Mr. Thornycroft has received a commission for an equestrian statue of the Prince Consort, to be placed in this town. The same sculptor has also undertaken to execute one for the inhabitants of—

WOLVERHAMPTON, if the necessary funds (about £1,200) can be procured. Considerably more than half that sum has, we hear, been already subscribed.

TODMORDEN.—A statue of the late Mr. John Fielden, who, as member of parliament for Oldham, mainly contributed to the passing of the "Ten Hours' Bill," is to be erected by subscription at Todmorden. The work is in the hands of Mr. Foley, R.A., who has already made considerable progress in modelling the figure, the height of which will be upwards of seven feet.

WARRINGTON.—At the last annual examination of the pupils of the Warrington School of Art, twenty-nine medals were awarded, and eight students received "honourable mention." A pupil who had sculptured a head in marble declined the award of a medal, as its reception would, probably, have compelled him to send his work to London for national competition, and he was unwilling to subject it to such a risk.



## ART IN CONTINENTAL STATES.

PARIS.—Among the scientific discoveries attracting notice here may be classed the following:—A new process of staining wood, and especially vegetable ivory, rose colour, has been reported by M. Monier to the French Academy of Science. It consists in plunging the material into two baths; the first bath iodide of potassium, containing eighty grammes to the litre; the second bath of bichloride of mercury, twenty-five grammes to the litre. The wood or vegetable ivory is left in the first bath for several hours, and then placed in the second, where it receives a beautiful rose colour. When dried in the air the substance is varnished. The baths may be used a great number of times without renewal. M. Monier has also obtained a beautiful chestnut colour on wood by the reaction of the sulpho-hydrate of ammonia on a salt of tin; for instance, the protochlorate. As in the preceding case, two baths are used, in a cold state; by this method woods are stained in a few minutes.—The question respecting the final destination of the *Musée Campagna* is at length decided; it is to be placed in the Louvre, to which already the collection of antique jewellery has been removed, and arranged in an apartment at the end of the *Galerie d'Apollon*. This, however, is understood to be only a temporary location, till other rooms can be prepared. A correspondence on the subject of dividing the entire collection, so as to allow of the provincial museums of France obtaining some of the works, has taken place between M. Ingres, of the *Académie des Beaux Arts*, and Count de Niewerkerke, director-general of the Imperial museums. The academy, it seems, is desirous that the collection should be retained intact, while the count defends its distribution.—It is marvellous how the French Government finds the "ways and means" for the numerous gigantic works it takes in hand; for everything is there done on a grand scale. "The proposed *Arc de Napoleon III.*, is to be erected," says the *Builder*, "near the 'Barrière du Trône,' and will be of enormous size and cost. According to descriptions which have appeared, it will be raised over a fountain of colossal proportions, and will be built in the Classic style. Over one side of the arch will be a figure of 'War, triumphant and victorious;' and over the other its antitype, 'Peace, grateful and laborious.' The whole will be on a much larger scale than the triumphal arch at the end of the Champs Elysées. It will be flanked with twelve columns of the Composite order in coloured marble, and bearing twelve bronze warriors, each holding a shield. These warriors are intended to represent the twelve marshals of the empire, as well as the different *corps d'armée*. They are also to signify that the army eternally guards 'France,' who is seated on the summit of the building. She is attended by 'Glory,' and flanked by four 'Fames.' On the capital of each of the twelve pillars is the following inscription:—

TO THE EMPEROR NAPOLEON III.  
TO THE ARMIES OF THE CRIMEA, OF ITALY, OF  
CHINA, COCHIN CHINA, AND ALGERIA,  
1852—1862.\*

The central monument, which is beneath the arch, is raised above three great basins that surmount each other, and each of which is smaller than the one immediately beneath it. They have in the centre a group of sea-horses and lions' heads, from which issue jets d'eau. On the top is another 'Glory,' holding a crown for the 'victorious French soldiers.'—The *Bibliothèque Impériale* has been authorised to accept the noble gift of the Duc de Luynes, consisting of 6,893 medals, 373 cameos, engraved stones, and cylinders, 188 jewels set in gold and ornaments, 39 statuettes of bronze, 43 specimens of armour and antique arms, 85 vases, Etruscan and Greek, a large and varied number of ancient sculptors, a bronze Roman head, and a splendid torso of Venus in marble. The whole of these antiques have been chosen with great taste and judgment, and are of the finest periods of ancient Art. The duke is an excellent connoisseur and artist, both theoretical and practical.

BERLIN.—The forty-third exhibition of living artists, which closed upon the 2nd of November, was one of the poorest collections seen here for years, though it numbered 784 pictures by the various artists throughout Germany. B. Vautier and A. Leu, of Düsseldorf, sent the best pictures from the provinces. Among the Berlin artists, Carl Becker, C. Hoguet, and F. E. Meyerheim, have exhibited some estimable pictures. The catalogue of exhibitors was conspicuous for the absence of certain men of note, whose works are always centres of attraction, such as E. Hildebrandt and Ludwig Hermann, Berlin artists. The court and aristocracy here are not the patrons of Art, according to what is expected in a capital city like Berlin.

## MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—On the 10th of December the members of this institution met, according to annual custom, to award the prizes to the successful competitors in the schools, when silver medals were presented to Mr. Thomas Henry Thomas, for the best drawing from the life; to Mr. Francis Holl, for the best drawing from the antique; to Mr. Thomas Webb for the best perspective drawing; and to Mr. George Hall, for a specimen of sciography. Mr. Thomas gained in 1861 a silver medal for the second best drawing from the antique. In that year three gold and twelve silver medals were distributed: in 1862 only four silver.

THE NATIONAL GALLERY.—The new pictures already alluded to are now hung: both are of old German schools, one by Memling, a Virgin and infant Christ; the other, 'The Sancta Veronica, or the holy and true image of our Lord,' by Wilhelm of Cologne. These pictures are valuable additions to the National Collection. Of the early life of Memling but little is known; so little, though his works were sought in Italy, Germany, and Spain, that Van Mauder, who lived a century after him, calls him Hans Memmelinck, and confesses to no knowledge of him beyond his works, and dismisses him in a few lines. Van Mauder gives Bruges as his birth-place; but Descamps says Damme, and, according to the latter authority, the Germans claim him. "Master Wilhelm" was born at Herle, and settled at Cologne in 1370, where he practised his art with much success. All his works are remarkable for brilliancy, and for a sweetness in his conceptions of female beauty far beyond his contemporaries.

MRS. THORNYCROFT is at work, by command of the Queen, on a bust of the Princess Alexandra of Denmark, who, during her short recent visit to this country, gave several sittings to this accomplished lady sculptor. Mrs. Thornycroft has had, in the course of her practice, a very considerable number of royal "sitters," and has been eminently successful in her treatment of them; the public, therefore, will be interested in hearing we are to have from her well-practised hand a sculpture portrait of the beautiful Dane, destined to be at no distant time one of ourselves, and in her exalted position exercising a powerful influence on the future of England. We are permitted to make the gratifying announcement that an engraving of this bust is in preparation for the *Art-Journal*, to appear at an early date.

THE ROYAL COMMISSIONERS of 1862 have not, we believe, yet fixed the day on which his Royal Highness the Prince of Wales will superintend the distribution of medals. It is rumoured that the ceremony will not take place in the dilapidated building, but at the South Kensington Museum. Perhaps that will be the better arrangement: we can imagine nothing more desolate than will be the aspect of the Exhibition structure, in spite of all that banners and draperies can do; while there can be no doubt that the damp and chill will furnish ample occupation for doctors, if the crowd have their seats for an hour or two under "the dome." Few who have been within the building during the last month, and have seen it filled with "fog," which no amount of clothing can guard against, will be willing to risk health, if not life, there. On the whole, it would be far wiser to announce by public advertisement that those to whom medals have been awarded may have them by applying to the subordinates, at one of the outhouses of the International Exhibition.\*

"THE 1851 MEMORIAL."—The group by Joseph Durham, to be erected on the grounds of the

\* Since these remarks were written, the Royal Commissioners have resolved not to call upon His Royal Highness to distribute the medals: they will be "delivered when called for" to those who are entitled to claim them. The Prince of Wales is therefore relieved from a disagreeable, not to say degrading, duty. We rejoice that it is so. The only reason assigned is, that the day may be wet and cold,—as if that danger could not have been as easily foreseen three months ago as it can be now. The whole affair, discreditable and humiliating as it has been from the commencement to the close, has been appropriately and consistently wound up. The Royal Commissioners have done their utmost to dishonour Great Britain, and to prevent the chance of another International Exhibition during the present generation.

Horticultural Society, at South Kensington, to the memory of the good Prince Consort, will, it is understood, be inaugurated on the 4th or 5th of June. The ceremony—gratifying though sad, as it must be—will be presided over by their Royal Highnesses the Prince and Princess of Wales; for by that time, by God's blessing, the young Prince will have married, and a Princess will share with a Prince the affections of a people.

GEORGE CRUIKSHANK.—Few men in the profession of Art have held their own with such vigorous freshness from youth to age as George Cruikshank. He was popular more than fifty years ago, and is so still; we know of no other artist of whom the same can be said. Mr. Cruikshank is now holding at Exeter Hall an exhibition of his etchings, sketches, and drawings, the dates of which go back to the first year of the present century. Although acknowledging it impossible that there could be two George Cruikshanks, it is not easy for indifferent persons to understand that the Cruikshank of to-day is the same who stood before the world nearly two generations ago. The drawings at Exeter Hall are an autobiography, with historical notes: the life and times of the artist. He tells us that he was born about 1792, and opens his portfolio dated 1799 and 1801, from which time to the present he has given to the world a never-flagging series of the most pungent satires on human folly that was ever conceived by one brain and set forth by one hand. Among the political and historical matter, for the most part serio-comic, are—'Bonaparte, led by Ambition, seeks the Conquest of the World,' 'Discomfited at Leipsic, he flies from Death,' 'The Corsican's Last Trip under the Guidance of his Good Angel,' &c.; 'The Irish Rebellion, 1798,' twenty drawings; 'The Cato Street Conspirators,' 'The Battle of Waterloo, from a description by Major Kelly, 2nd Life Guards,' 'Coriolanus addressing the Plebeians,' in which are caricatured portraits of all the leading Radicals of forty years ago. The catalogue gives one hundred and forty-seven numbers, but of these some contain twenty drawings and long series of book illustrations, and others sets of caricatures on every conceivable subject. To all who may see in what are called caricatures a greater depth of purpose than appears upon the surface, this is an opportunity not to be lost. To the student of Art-history it is an occasion he will not again meet with in this direction. The world owes a large debt to this admirable and venerable artist. He is now in a green old age, honoured and loved by thousands for his efforts to promote the Temperance cause in England; and his latest production, 'The Triumph of Bacchus,' contains a hundred sermons in a picture.

ARCHÆOLOGICAL INSTITUTE.—At the first meeting of the session, Mr. Blaauw read an account of some extremely fine mural paintings, recently discovered in Westmeston Church, Sussex. From the drawings and tracings that were exhibited on the occasion, there appears no doubt the paintings are of the early part of the twelfth century.

DRAWINGS BY MODERN ARTISTS.—A very large collection of drawings in water-colours is exhibited at Mr. McLean's, in the Haymarket. The series comprises specimens of nearly every British artist who has pursued this branch of Art during the present century, commencing with Girtin and Turner, and including examples of all the members of the two societies. The whole of those by living painters have been obtained from them "direct," as well as many by the "great men who have been among us," for Mr. McLean has long been a "collector," although only now he shows his collection with a view to sales. Mr. McLean has just published two most interesting CHRISTMAS GIFTS. They are collections of small photographs in pretty cases, the one consisting of views of Windsor Castle, the other of scenes in Switzerland. They are miniature copies of "interiors and exteriors of Windsor Castle," by Joseph Nash, and "Switzerland as it is," by G. Barnard. The original works are large, and of great cost. For all the purposes of information, and, indeed, of pleasure, these little books are invaluable; the prints are beautifully photographed—every point of attraction is clearly seen. There are no productions of the season so attractive, nor any that can be more exten-



sively popular. Each volume consists of twenty-six subjects.

MESSRS. DE LA RUE, whose fame is "European,"—for their improvements in "stationery" have had large influence everywhere,—have issued their usual pocket-books, &c., for the new year; they are as perfect as works of the kind can be, not only as to external elegance, but with regard also to their contents. The letter-press pages comprise an immense amount of useful information ingeniously compressed.

THE ART-UNION OF LONDON has resolved, on the motion of Mr. G. Godwin, F.R.S., one of the honorary secretaries, to offer a premium of £600 for the best statue or group in marble, under conditions to be hereafter set forth. The competition, in plaster models, will be open to artists of all countries. One year will be allowed for the preparation of the models, and another year for the completion, in marble, of the selected work. Is not, we would ask, permitting foreigners to enter into competition a departure from the object for which this society was instituted, namely, to promote *British Art*?—At the last annual meeting of this society, it was proposed, as we reported at the time, that a sum of money should be set aside out of the funds for the purpose of presenting testimonials to the honorary secretaries, Mr. George Godwin, F.R.S., and Mr. Lewis Pocock, F.S.A., for their long and arduous services in the cause of the institution. The motion was very properly opposed by Mr. Pocock himself, both on legal and personal grounds. But a committee was subsequently appointed to consider in what way the valuable assistance of these gentlemen, during a period of a quarter of a century, could be best recognised. Since then, another committee, consisting of three members of the council and six from the general body of subscribers, has been formed, to carry out a proposal of raising by subscription a sum of money to be expended in the production of two pieces of plate, to be presented respectively to Mr. Godwin and his colleague; and we feel assured the invitation will receive a hearty response from the thousands who are interested in the proceedings of the society. Any information on the subject will be afforded on application to Mr. T. S. Watson, hon. sec., at the office in West Strand, or to the local secretaries and agents. We shall recur to this subject.

TRAFALGAR SQUARE.—Another year is gone, and still the lions for the Nelson monument are not forthcoming. We regret much to hear that Sir E. Landseer is indisposed, inasmuch that nothing is at present expected from his hands. It has been understood that the lions were expected as the work of Sir Edwin Landseer, but if he were asked respecting them, it is not improbable he might say that he never pledged himself for the execution of these works. Some time ago Sir E. Landseer proposed to paint a subject in the refreshment room of the House of Lords, and made the drawing for it. It consisted of a panel and two wings, the principal subject being the well-known "monarch of the glen," but the pictures were never executed, not from any difficulty on the part of the artist, but much to his disappointment. With respect to the lions, somebody must be responsible for their forthcoming; they are, we believe, in the studio of Baron Marochetti. Whether the artists are agreed or not on the details of the designs, it is time that the public knew something about them.

THE CRYSTAL PALACE PICTURE GALLERY has been very successful during the last twelve months, the sales amounting to at least £1,000 more than those of the preceding year. Mr. Wass has greatly improved the style of the collections under his charge, and the fact that he has sold pictures nearly to the amount of £4,000 in a single year, speaks significantly.

MR. LEIGH'S SCHOOL OF ART.—The usual monthly meeting of the Sketching Club, formed in this school, took place on the 5th of December, when the prizes, after a close competition, were awarded to Miss Tomkins and Mr. French respectively. Subsequently the students who purpose competing for the ten guinea prize formed themselves into a committee for the selection of the subject, when 'The Signal' was chosen, and without restriction of size or style.

THE LONDON SOCIETY OF WOOD-CARVERS, which holds its meetings at 36, Howland Street, Fitzroy Square, makes an appeal to the public, and especially to exhibitors of decorative works in the International Exhibition, for such books, prints, drawings, photographs, casts, &c., as will enable the society to advance the art practised by its members, by adding to their library and museum; the former of which is already composed of more than three hundred volumes, many of them both costly and valuable, and which the society has purchased. It particularly urges upon the consideration of exhibitors the great benefit to be derived from the contributions of photographs and drawings, in promoting a thorough knowledge of Art-decoration, as the studies such a collection would afford are calculated to improve and advance the art of wood-carving in this country. We trust the appeal will meet with such replies as to encourage the society in its meritorious labours. By the way, we have heard that this society recently applied to the Science and Art Department to recommend a lecturer on Decorative Art, and received a reply, signed by Mr. Norman Macleod, assistant secretary, that the Department was unable to give any assistance, for it could not "obtain a properly qualified lecturer on that subject for itself." Strange, this! after twenty years, and more, teaching, or assuming to teach, Decorative Art. It may well be asked, as it is often asked, of what practical use is the Department?

MONUMENT TO THE BISHOP OF MADRAS.—The sub-committee for the erection of a monument to the late Dr. Dealtry, Bishop of Madras, have selected Mr. Joseph Durham as the sculptor by whom it is to be executed. The subject chosen by the artist is the Bishop ordaining Native Clergymen; the alto-reliefs will contain portraits of the present Dean (the Bishop's son), Dr. Murphy, and Dr. Lugard. It is gratifying to find that the best sculptors are now generally appointed to produce important works, instead of the old and usually fatal policy of "competition," which left the field too frequently to second-class men.

WOOD-CARVING.—Some two or three years ago, we, in common with many of our contemporaries, noticed, in highly commendable terms, a very remarkable specimen of wood-carving, by Mr. William Bryer of Southampton: it represented a pair of fighting game-cocks, from a picture by A. Fraser. The work was sent to the International Exhibition, where it gained much attention, and obtained a prize medal, but found no purchaser: it is now proposed to dispose of it by subscription, for which purpose a committee of gentlemen has been formed to superintend the arrangements. We understand the group is "on view" at the Society of Arts, where any one desirous of aiding a most ingenious sculptor, to whom the sale of the work just now would prove of essential service, may see it.

AMONG THE MORE RECENT STEREOSCOPIC VIEWS published by Mr. Jones, 146, Oxford Street, is a series of nearly thirty illustrations of the Middle and Inner Temple, including, of course, the curious and beautiful church: an interesting series they will be found, not only by the members of these renowned inns of court, but by the public.

THE MEMOIRS OF LADY MORGAN, edited by Miss Jewsbury, has made its appearance. We are compelled by want of space to postpone our notice of it till next month.

RIMMEL'S ALMANAC FOR 1863 is a little pictorial *bijou*, gay with rich colours, and fragrant as a flower-garden. It makes an irresistible appeal to the ladies especially, though there is little doubt of its finding favour with many of the other sex.

MONOGRAMS, CRESTS, AND ARMS.—A taste has been growing stronger and stronger for collecting illuminated crests and monograms. When carefully classed and arranged, volumes of much attraction and interest can be formed for the library or drawing-room, and family histories illustrated by their crests and coats of arms. It is curious to observe the growth of such a taste, commencing, as this did, by ladies begging "monograms" from each other, and placing them in books, without class or order. At length stationers were appealed to by fair collectors, and in self-defence saw the necessity for publishing illuminated pages, which were offered for sale. We have seen nothing to equal the perfection of the

sheets published by Messrs. Spiers, of Oxford. Coats of arms, crests, monograms, are given in various reliefs, and either in delicate or decided colours, and, whether for albums or letters, beautifully designed and drawn. The arms of the several colleges of Oxford and Cambridge are so perfect, that few "men" of either of our universities would like to be without them; indeed they deserve to be considered as heir-looms, framed and glazed for the "hercater" of their children. Messrs. Spiers have also produced an album to receive the ordinary monograms, &c., with pages ready squared for the purpose—a very great and obvious advantage to collectors.

MR. O'DONERTY is executing a bust of his countrywoman, the beautiful Viscountess Guilmare. This young Irish sculptor is working his way steadily into public favour.

THE GRAPHIC.—The first Conversazione for the season 1862-63 was held on the 10th of December, and, according to a new arrangement, whereby the name of each member shall occur as a contributor twice during the season, the number of contributors will, in future, be double that of past years. Whereas last season the exhibition of pictures and drawings was considered insufficient, the operation of the new regulation, judging from the first night, is likely to secure an ample supply, notwithstanding the difficulty of obtaining works of novel interest. This society has, at considerable cost, acquired the remaining drawings of John Flaxman, and these were the attraction of the evening. They have been arranged, mounted, and framed in a most ingenious manner, under the direction of Mr. Atkinson, the honorary secretary of the society, being contained within the glazed panels of a large octagonal stand, at such a convenient height that each drawing can be conveniently examined. These panels revolve, so as to show both sides, the entire spaces being glazed and filled with drawings. We have no room this month to do justice to these relics of a man who has rivalled the Greeks in their own art; we shall revert to the subject next month.

THE CASTELLANI JEWELS.—The beautiful reproduction in gold and gems of the Greek tiara found at Cumæ, the work of Signor Castellani, of Rome, which, with the Roman lady's casket, formed one of the attractions of the Italian Court, has been purchased by a subscription made by several gentlemen, at the head of whom are Mr. Beresford Hope and Mr. Layard, and presented to the South Kensington Museum, as a memorial of the Great Exhibition.

BOOK-MARKS.—The distress which, unhappily, pervades the Lancashire manufacturing districts, is not limited to that county; the artisans engaged in the silk factories of Coventry are suffering very greatly from a general stagnation of business. An attempt is being made to give employment to these latter, by the production of woven book-marks, many of which that have come before us are exceedingly elegant in design and beautiful in workmanship, quite works of illuminated Art. A large demand for these cheap and pretty ornaments would tend to alleviate much distress.

MESSRS. ROWNEY & Co. have recently made several additions to their already large stock of chromo-lithographic prints. Among them are two of large size, companions, from drawings by T. R. Rowbotham—'Oberwessel, on the Rhine,' and 'Neider Lahnstein and Castle of Lahneck,' both most picturesque compositions, and pleasing in colour; but the former wants more force for a print of such dimensions, which might easily have been attained, without losing any aerial effect, by giving some additional substance to the block of buildings in the middle distance. In the latter print, the pile of domestic architecture, on the left, stands boldly out in the warm sunshine. 'The Cave beneath the Holy Rock, Jerusalem,' is well copied from the drawing executed by Carl Haag for the Queen; the treatment is difficult for such appliances as are at the command of mechanical Art, but it has been satisfactorily grappled with.

MESSRS. WILLS BROTHERS, to whose many admirable works we have frequently directed public attention, are producing, in terra cotta, a statuette of the lady who at present absorbs so much of the attention of all classes and orders in Great Britain—the young Princess of Denmark.



## REVIEWS.

**HANDBOOK TO THE CATHEDRALS OF ENGLAND.**  
Eastern Division:—(Oxford, Peterborough, Norwich, Ely, Lincoln. With Illustrations. Published by J. MURRAY, London, J. H. AND J. PARKER, Oxford.

Among the various books descriptive of our national cathedrals which have of late years been published, Mr. Murray's "handbooks" must take a very prominent place for their comprehensiveness, perspicuous arrangement of subject, typographical excellence, and for the superior style in which the illustrations are executed. The five cathedrals classified in this volume as the "eastern division,"—though Oxford, strictly speaking, ought not, perhaps, to be thus placed, but is included because it once formed a part of the great diocese of Lincoln,—have each of them features of architectural beauty and interest, scarcely, if at all, inferior to any others. Christ Church, Oxford, the cathedral of the diocese, contains examples of the various styles of architecture, from the late Norman to Perpendicular, though it is the smallest episcopal church in England; while the magnificent groined roof of the choir remains to testify of the taste and lavish expenditure of Wolsey, who also made other extensive alterations in, and additions to, the sacred edifice. Portions of Peterborough Cathedral are supposed to have been built in the early part of the twelfth century, somewhat prior to the oldest portions of Christ Church. It affords an excellent example of the gradual changes in style, from early Norman to fully developed early English, while the Perpendicular work of the eastern aisle, known as the "new building," erected in the fifteenth century, is scarcely less noticeable. The broad fan-tracery of the roof of this aisle, springing from the most slender columns, and spanning the entire width of the aisle, in a succession of noble arches, is especially worthy of attention for the grand and remarkable effect produced. The west front of Peterborough, with its triple arch, is a most unique feature: "as a portico," says Mr. Fergusson, "using the term in its classical sense, it is the grandest and finest in Europe, though wanting in the accompaniments which would enable it to rival some of the great façades of continental cathedrals," such, for example, as those of Amiens and Chartres. The first stone of Norwich Cathedral was laid, as stated by Mr. King, the author of this handbook, by Bishop Herbert, in 1096, whose work is said to have comprised the choir and its aisles, the tower and the transepts. The Norman work of this edifice, especially as seen in the lengthened nave, the longest in England, except that of the Abbey church at St. Alban's, is remarkably beautiful.

The Cathedral of Ely dates back, in its earliest history, to the commencement of the twelfth century, though its foundations were laid at the close of the eleventh, by Simeon, a relation of William the Conqueror. It contains examples of the different periods of Gothic architecture from early Norman to late Perpendicular; and as chroniclers have recorded the exact date of nearly every portion of the building, it becomes of the highest value and deepest interest to the student of ecclesiastical architecture. As a peculiarity of the building, we may remark it is the longest Gothic church in Europe, measuring 565 feet from the exterior of the western porch to the exterior eastern buttresses. The nave, in style and construction, much resembles that of Peterborough Cathedral, both being late Norman. The paintings on the tower roof, and on that of the six western-most bays of the nave, are the work of H. L. Styleman le Strange, Esq., of Hunstanton Hall, Norfolk, an amateur artist of great talent, whose death, last year, we were unhappily called upon to announce; and many of our readers will, doubtless, recollect, that while the restorations of the tower of this cathedral were progressing in 1845, Mr. Basevi, the architect of the Fitzwilliam Museum, Cambridge, fell from the upper roof, and was killed on the spot. To a stranger, perhaps the most striking portion of the edifice is that known as the Central Octagon, by some considered as the most beautiful and original design to be found in the whole range of Gothic architecture. "The first impression here is almost bewildering, so great is the mass of details pressing for notice, so varied and unusual the many lines and levels of piers, windows, and roofs, all glowing with colour, and intersected with the most graceful and delicate tracery. There is, perhaps, no architectural view in Europe more striking—when seen under a good effect of light, on which all such views so greatly depend—than that across the octagon of Ely, from the angle of the nave-aisles." And we should be guilty of an unpardonable omission were we not to point out the costly and superb *veredors* in the choir, designed by Mr. G. G. Scott, R.A., and pre-

sented by John Dunn Gardner, Esq., of Chatteris, as a memorial to his first wife. Underneath a mass of rich tabernacle-work are five compartments, filled with sculptures in alabaster of subjects taken from the New Testament. Shafts of alabaster, round which a spiral belt is twisted, inlaid with agates and crystals on a gold ground, divide these compartments, and support the arches above.

Though a cathedral existed at Lincoln in the early part of the twelfth century, by far the greater portion of the present building did not exist till considerably more than one hundred years later. The western front shows a mixture of styles, but still is grand and most impressive; the central of the three doorways is a fine specimen of late Norman, very rich in ornament. The nave is early English, and of great elegance, the piers being slender and set at unusual distances, producing an impression of greater space than is actually afforded by the width of the nave. There is, it may be presumed, no cathedral in England which presents to the architectural and monumantal student so many and such varied details in the way of ornamental work as are seen at Lincoln; they are of unrivalled beauty.

With such books as this, showing what ecclesiastical architecture should be, and describing its noblest examples, there is no excuse for ignorance of the art. Examples and teaching here go hand in hand, for Mr. O. Jewitt's exquisite woodcuts, of which there are very many, equal to highly-finished etchings, illustrate the most prominent features of the venerable edifices which remain as the glory of the country, while they testify to the skill, the wisdom, the piety, and the liberality of our forefathers.

**THE DUCHESS OF TRAJETTO.** By the Author of "Mary Powell." Published by ARTHUR HALL & Co., London.

This very interesting story is nearly, if not quite, equal to "Mary Powell" and the "Colloquies of Edward Osborne," which some years ago gained a popularity that, however at times it may have wavered, has never waned. There is certainly of high principle and pure feeling in all Miss Manning writes. Here she has a period and a string of incidents that give this particular story a greater air of romance than she has hitherto indulged in, but it is romance founded on fact, and sanctified by religious truth. It will fully sustain the reputation of its accomplished author, who has written so much without having written too much, and of whom we hope never to be weary.

**GREECE AND THE GREEKS.** By FREDRIKA BREMER. Translated by MARY HOWITT. 2 Vols. Published by HURST AND BLACKETT, London.

These volumes come at a period fortunate for the author, fortunate for the publisher, and fortunate for the public. At the very moment when the eccentricity of the Greeks has drawn upon them the observation of all Europe, this narrative of two years' residence and travel in the land of marvellous memories,—

"Where every hand was freedom's shield,  
And every heart was freedom's altar!"—

comes laden with the freshness of one of the most amusing, instructive, and genial of our modern travellers. We know the little Swedish lady well; we know that her enthusiasm is bounded by her love of truth, and her good nature repressed by her keen sense of justice: her continual desire to praise is thus kept in very tolerable order. She gives reasons good and true for the popularity which King Otho and his energetic queen gained and deserved, during a reign of thirty years; and at the close of the second volume adduces evidence, also too true, to prove *why* that popularity was then on the wane, though we doubt if the traveller anticipated the strange conclusion and wild consequences to which the discontent of the people led.

These volumes are by far the best that Miss Bremer has given to the world since her first tales of Swedish life achieved deserved popularity. She occasionally recalls those land-marks of Grecian history, which however well known to the scholar, are not to the general reader so familiar as to read like a thrice-told tale: they are all well placed, and the observations to which they lead are natural, and bear no evidence of "cram," as if the writer had "read up" for the purpose of display. The great charms of the volumes are their vitality and variety. The scenery is sketched with a full pen, but not elaborated as scenery too often is; the sketches of the characters and fêtes and festivals are sparkling with life, and some descriptions deepened by a pathos which calls forth earnest sympathy. Take as an example the account of the lepers in the caves appropriated to them in

the Island of Santorin,—nothing ever written could be more pathetic. Miss Bremer's love of Art has been ripened in the old land. Amongst other things, she tells us that Herr Siegel, the German sculptor, resident at Athens, discovered, about two years ago, in the mountains of Maina, the celebrated old marble quarry of Rosso and Verde Antico, all traces of which had been lost for many centuries.

All our space permits us to do is to recommend these volumes to our readers, and to assure them that they can be depended on for fidelity and truthfulness. The description of our sailor-prince, who has had the crown of Greece laid at his feet, will be read with great interest; and Mary Howitt has so long translated Miss Bremer's works that they seem to write with the same pen. We regret that the volumes are not illustrated, they so frequently give subjects for pictures; engravings would add greatly to their value.

**INDIAN FABLES,** from the Sanscrit of the HITOPADESA. Translated, and Illustrated in Colours from Original Designs, by FRANCES JACOMB. Published by DAY AND SON, London.

There is a rather curious story told of these translations. Miss Jacomb had not entered her eighteenth year when one evening she found herself engaged in a little sparkling controversy with a gentleman, on the subject of female perseverance. "Well!" he said, at last, "if a lady would learn Sanscrit, and be able to translate it within a year, I would believe in the possibility of female perseverance." Miss Jacomb declared she would "conquer the language and translate it within the given time!" She *did so*,—and we have the pleasure of calling attention to her translation, and to the spirit with which she has entered into the beauty and character of the original, not only with her pen, but with her pencil.

Miss Jacomb's illustrations have been chromolithographed by Mr. W. R. Tymms; and this singular evidence of female perseverance, combined with rare artistic skill and taste, cannot fail to find a place, of which it is worthy, in the drawing-room and the boudoir.

**HANDBOOK OF ELEMENTARY DRAWING;** with Practical Instructions on the Formation and Conducting of Drawing Classes in Public Schools. Designed chiefly for the use of Teachers. By ROBERT HALE. Published by LONGMAN & Co., London.

Though we put little faith in any system which professes to teach drawing by the aid of books without the help of the master, or even with such assistance, unless the master is himself fully competent to perform his task,—for this, after all, is the main point,—printed rules, instructions, and examples are not altogether to be ignored, for one intelligent student out of ten may benefit by what is comparatively valueless to the other nine. Mr. Hale's "Handbook" differs but little, if at all, from a score of similar publications which have come before us within the last ten or fifteen years: the examples are all good enough in their way—geometrical forms, curvilinear objects, such as jugs, glasses, bowls, &c., and leaves and flowers, all in outline. It is the stereotyped kind of teaching which prevails in all our government schools of design, and whose only use is to create a race, even if it does so much, of young mechanical draughtsmen, with ideas of Art hardly reaching beyond the limits of what is thus placed before them.

We do not object to what Mr. Hale has said and done, but do not see the utility of multiplying books identical in character.

**A HANDBOOK TO THE ART OF WAX-FLOWER MAKING.** By E. J. JAKES. Published by HOULSTON AND WRIGHT, London.

This is a very plain and practical guide to a beautiful and interesting art, on which young ladies, who, generally, have so many idle hours on their hands, might both pleasantly and profitably employ themselves. We do not use the word "profitably" in a pecuniary sense, but intend it to mean, that modelling wax flowers is an instructive occupation, giving an insight into botany, and teaching the wonderful mechanism of the most beautiful works of God's creation. Miss Jakes speaks of herself as an *artiste*, and therefore we may assume she has more than a theoretical knowledge of what she here writes about: at all events, her directions are clear and simple respecting the various flowers to which reference is made, and, so far as we can judge, may be readily followed.



## THE ART-JOURNAL.



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## "CHELSEA CHINA."

## A HISTORY OF THE CHINA WORKS AT CHELSEA.

BY LLEWELLYNN JEWITT, F.S.A.

"CHELSEA buns," "Chelsea pensioners," and "Chelsea china," are surely three things, each one in itself sufficient to make a place famous, but when brought together, a three-fold fame must certainly attach to the locality which has given them a name. With the buns and the pensioners, however, I disclaim all connection in the present article. The former are not sufficiently works of Art-manufacture to entitle them to a place in our columns, and the latter are certainly not articles of *vertù* which can be collected together and stowed away under glass shades by the connoisseur. And yet the "Chelsea Bun-house" has its story—full of interest and of incident—and the "Hospital" has a history, and a host of associations connected with it, which render these two places memorable, and give them an imperishable interest. It is with the "China,"—the third of the matters I have named, and of whose story the least is known—that I have now to do. The establishment of the Bun-house, and its history to the latest time, is easily traced out and written; the foundation of the Hospital, and the events which have from time to time filled it with pensioners, are matters of record which are easily gathered together; but the formation of the china works, and many of the changes the establishment has undergone, are lost to us, and will be difficult to recover. It is my object here to attempt to get back so much as may be of the early history of the works, and to throw together the scraps I have collected, into the form of a narrative, which may become the nucleus of a larger and more extended history, as fresh facts are brought to light in the course of my own investigations, or of those of others interested in the matter.

It is better to state at the outset that the history of the Chelsea China Works is very obscure. In fact, a London fog, such as is proverbial in the month in which I write (November), seems to have closed around, and enveloped the place in such a dense mass as to make it next to invisible. A little of this cloud of mist I hope now to remove, and I trust that in the course of future researches I may be able almost entirely to dispel it. At all events, every item of information is valuable, and in the following narrative a vast deal of new matter will be found, which will materially assist the collector in understanding the history of these, the most celebrated of any of the old china manufactories of the United Kingdom.

The south-western district of London, on both sides of the water, has for a long period been the seat of fictile manufactories of an extensive and important character. Fulham, Chelsea, Battersea,

Vauxhall, Pedlars' Acre, Lambeth—all had their potteries at an early date, and all, probably, had their origin from one common source. What that first source was—i.e., where the first pottery was founded—is, of course, difficult to say, and, indeed, is not necessary to my present purpose; but from it others sprung up, in different directions, until quite a nest of manufactories was located in this suburban district. The artisans of the seventeenth century were chiefly Dutchmen; indeed, the manufacture was of that kind of ware known as "Delft-ware,"—originally made in Holland, and introduced into England by workmen from thence. The importation of "Delft-ware" in this (seventeenth) century was considerable, and at that period the manufacture of a kind of porcelain is said to have been achieved at Delft. One writer (Boitet), indeed, in 1667, says, speaking of that town,—“One of the principal branches of industry, at present, consists in the manufacture of a kind of *porcelain*, which nowhere in Europe is made of such fine quality, and so cheap. For some years, indeed, porcelain has been manufactured in Saxony, and also in some places in France. The former is finer than that made at Delft, but more expensive likewise, and therefore not so much in general use; whereas the Delft porcelain, on account of the more moderate price, is more saleable, and it is sent, not alone to most places in Europe, but even to Asia also. The clay of which it is made comes from the neighbourhood of Maastricht, and is purified in Delft by divers processes. Besides larger articles for general use, complete services are made here, ornamented with escutcheons, as they may be desired, beautifully gilt and painted, almost equal to the East Indian in transparency, and surpassing such in the painting. Many persons of property have such sets, with their escutcheons, made here, which then pass for Japan or Chinese porcelain.”

However this may have been—and I see no reason to doubt it, although a considerable deal of porcelain might be, and was, imported from China, and painted and finished in Delft—certain it is that the Dutch workmen were highly skilled, not only as potters, but as painters, and must have possessed a large store of knowledge relating to the making of porcelain, as well as earthenware.

The quantity of ware exported into England was great, and this would be a sufficient incentive to enterprising and skilled workmen to emigrate to this country, where they could establish themselves, and find a ready market for their goods. In 1694, the following highly interesting extract will show the extent of the imports into England, not only from Holland, but it also appears that at the time we were indebted to Spain, to Germany, and to Portugal, for supplies of crockery.

“Under the name *Earthenware* was imported from Germany, certain; from Holland, certain, forty-four times, besides pieces seventy, chests five, baskets thirteen, and cases two; from Spain, certain. From Holland come earthen plates one hundred and eight, gally-dishes dozen one hundred fifty-eight, gally-tiles\* feet seventeen thousand eight hundred and fifty-eight, and from Portugal dishes dozen seventy. Now these are something valuable; and if we can make them here as cheap and as fine as they are made by our neighbours, I would think well then of a prohibition, but till then, I would rather wish for a pretty high duty (but not so much as shall make them worth running), and allow some to come for samples to us; but when any patent is granted for a new company, 'tis worth while to oblige them to reward him that shall appear yearly to be the best artist. I'll submit to more proper judges, but hints are sometimes useful.”

We have seen that large quantities of ware were imported into England from Holland in the seventeenth century, and that Dutch workmen of skill and enterprise were induced, from the prospect of a good home trade here, to settle in England. These workmen, it is not too much to believe, were acquainted with the art of manufacturing porcelain as produced in Delft, as well as the ordinary kind of ware made in their native country; and thus the knowledge was brought into our kingdom, and carried

on, to some little extent, by those who settled here. The first maker of china of whom I have been able to gain any specific knowledge was one of these Dutch settlers—a Mr. Dwight, Dowoit, or De Witt, of Fulham; and to him I am inclined to award the honour of being the father of the Chelsea China Works, about whose origin so little has hitherto been known. Mr. Dwight, who is traditionally said to have been one of the family of the unfortunate but celebrated De Witt, and to have fled to England for safety on the massacre of his family, lived for a time in Oxfordshire, but removed to Fulham, where he not only established the earthenware works, but succeeded in producing such excellent examples as had not been before made, or even attempted, in England. About the year 1640, Mr. Dwight succeeded in manufacturing porcelain, and got a patent granted to him, a copy of which I hope, before this account of the Chelsea works is completed, to be enabled to give. Dr. Plot, in 1667, mentions that Mr. Dwight had succeeded in making wares of transparent earth, and had coloured them with metallic colours, like the China and Persian productions. It is said that Mr. Dwight, finding the production of porcelain a very hazardous undertaking, and ascertaining that the foreign china was still most likely to be patronised, got so disheartened and disgusted with the work that he buried all his tools, his moulds, and even his receipts, in some part of the grounds of the manufactory, in order, as he said, that neither he himself, nor his sons, nor sons' sons, should ever again be induced to attempt to make it.\* Despite every search that has been made, these moulds and tools, &c., have never been recovered, so that an interesting “find” is, probably, yet in store for some future antiquary.

In 1694-5, John Houghton, F.R.S., in his “Collection of Papers on Husbandry and Trade,”† thus speaks of Mr. Dwight:—

“Of *China ware* I see but little imported in the year 1694, I presume by reason of the war and our bad luck at sea. There came only from *Spain* certain, and from *India* certain twice. 'Tis a curious manufacture, and deserves to be encouraged here, which without doubt money would do; and Mr. Dowoit at *Fulham* has done it, and can again, in anything that is flat; but the difficulty is, that if a hollow dish be made, it must be burnt so much, that the heat of the fire will make the sides fall. He tells me that our clay will very well do it; the main skill is in managing the fire. By my consent the man that would bring it to perfection should have for his encouragement one thousand pound from the publick, tho' I help'd to pay a tax towards it. Of *teapots* there came but ten, and those from Holland. To our credit be it spoken we have about *Faux-Hall* (as I have been informed) made a great many, and I cannot gainsay but they are as good as any came from abroad.”

In another of his letters, dated January 12, 1693,—after speaking of the property of clays, with special reference to that found “at or nigh Pool, a port town in Dorsetshire, and there dug in square pieces of the bigness of about half a hundred weight each; thence 'tis brought to London, and sold in peaceable times at about eighteen shillings a ton, but now, in this time of war, is worth about three-and-twenty shillings,” which, he says, “while green or fresh, feels fat and slippery, like soap, and glistens, and will fetch out grease like fuller's earth,”—Houghton thus again alludes to Mr. Dwight:—

“This sort of clay, as I hinted formerly, is used to clay sugar, and the best sort of mugs are made with it; and the ingenious Mr. Daught,‡ of Fulham, tells me that 'tis the same earth china-ware is made of, and 'tis made, not by lying long in the earth, but in the fire; and if it were worth while, we may make as good china here as any is in the world. And so for this time farewell clay.”

It will be seen that Houghton, a writer who closely observed everything relating to trade and manufactures, and recorded his observations with scrupulous exactness, makes no mention whatever of Chelsea; and therefore it is fair to presume that at the time at which he wrote, the only porcelain made in England was that produced by

\* For a short account of the Fulham Pottery see the *Art-Journal* for October, 1862.

† Letter No. cxxxviii., Friday, March 13, 1695-6.

‡ Dwight.



Mr. Dwight, who was then living, and who, he says, "has made it and *can do again*."

From these Fulham works—where porcelain was first made—doubtless sprung the establishment at Chelsea close by, which must have been commenced, of course in a very small way, just about the time when Houghton wrote, and was at first principally confined to painting and finishing Oriental china, which was imported for that purpose. There is a traditionary belief, that the origin of the Chelsea works took its rise from the fact of clay being brought as ballast in vessels from Chinese ports, which was found to be the veritable clay used by the oriental potters. This clay is said to have been used both at Chelsea and at Bow, and to have enabled the workmen successfully to compete with their Eastern rivals. The tradition, however, goes on to recount that the Chinese, finding that the uses of this clay had been discovered, and perceiving that they were losing trade in consequence, wisely "stopped the supplies," and peremptorily refused to allow any more to leave their ports. The workmen were then driven to seek elsewhere for material, and, as a matter of course, soon found enough to use in our country.

In 1698 Martin Lister, the travelled physician and naturalist, in his "Journey to Paris," says, in his account of the pottery at St. Cloud, that the English Gombon ware—in which term both English porcelain as well as oriental was included—is very inferior to that made at St. Cloud; and adds that the English workmen "were better masters of the art of painting than the Chinese." This painting of the Oriental pieces continued to be practised until the middle of last century.

By whom the works were carried on in their early days is not recorded, but in the year 1745 the art had evidently attained a high continental, as well as home celebrity. In this year the French company, in their petition for the exclusive privilege of establishing a porcelain manufactory at Vincennes, urged the benefit which France might be expected to derive by having a manufactory of porcelain which should counteract the reputation of English and German make, and stop their importation into France.

George II. gave the Chelsea establishment his countenance and earnest support, and did much to encourage its works, and to ensure its success. He procured for it workmen, models, and materials, from the States of Saxony, and thus enabled the factory to produce works of such high merit as to successfully rival the productions of Sèvres and Dresden. This royal patronage of course produced its results, in procuring the patronage of many of the leading men of the day. Thus, the Duke of Cumberland not only took it under his special care, but allowed a sum of money annually for its furtherance and support. In 1750 it belonged to M. Nicholas Spremont, or Sprimont, a foreigner of considerable taste and talent, who did much towards establishing its already acquired reputation. At this time the productions of the establishment must have been of a particularly high order. In Watkins's "Life of Queen Charlotte," it is stated that "there are several rooms in Buckingham Palace full of curiosities and valuable moveables, but not ranged in proper order. Among other things I beheld with admiration a complete service of Chelsea china, rich and beautiful in fancy beyond expression. I really never saw any Dresden near so fine. Her Majesty made a present of this choice collection to the duke, her brother—a present worthy of so great a prince." Horace Walpole, too, in 1763, wrote:—"I saw yesterday (March 3, 1763) a magnificent service of Chelsea china, which the king and queen are sending to the Duke of Mecklenberg. There are dishes and plates without number, an cpergne, candlestick, saltcellars, sauceboats, tea and coffee equipages, &c. In short it is complete, and cost £1,200."

In the Lansdowne MSS.\* in the British Museum is a curious document relating to the Chelsea works, which, being particularly interesting, I here give in full. It is entitled "The case of the Undertaker of the Chelsea manufactory of Porcelain Ware."

"Many attempts towards this art have been made in Europe for a long course of years past; the suc-

cess which has been met with at Dresden has revived these pursuits in many parts of Europe.

"The Empress Queen has a manufactory of her own.

"The French King has one, and has patronised and encouraged several; the King of Naples has one; the late Duke of Orleans was, at the time of his death, and had been for many years, engaged very earnestly in this pursuit, but none have come up to the pattern they have been endeavouring to imitate.

"Several attempts have likewise been made here; few have made any progress, and the chief endeavours at Bow have been towards making a more ordinary sort of ware for common uses.

"This undertaker, a silversmith by profession, from a casual acquaintance with a chymist who had some knowledge this way, was tempted to make a trial, which, upon the progress he made, he was encouraged to pursue with great labour and expense; and as the town and some of the best judges expressed their approbation of the essays he produced of his skill, he found means to engage some assistance.

"The manufactory was then put upon a more extensive footing, and he had the encouragement of the public to a very great degree, so that the last winter he sold to the value of more than £3,500, which is a great deal, considering the thing is new, and is of so great extent, that it has been beyond the reach of his industry to produce such complete assortments as are required in a variety of ways. This has been a great spur to his industry, so that, notwithstanding some discouragements, the ground-plot of his manufactory has gone on still increasing.

"The discouragements, besides the immense difficulties, in every step towards the improvement of the art, have been the introduction of immense quantities of Dresden porcelain.

"It was known that, as the laws stand, painted earthenware, other than that from India, is not enterable at the Custom House, otherwise than for private use, and of course becomes forfeit when offered to sale, as well as lace from France, or any other unenterable commodity; and though it was publicly sold in a great many shops, and that there were even very frequent public sales of it, it was hoped that what was exposed to sale was chiefly the stock in hand, and when that should be got off, this grievance would cease. It has, nevertheless, happened quite otherwise, for not only the importations continue, and considerable parcels are allowed to pass at the Custom House, as for private use, by which means the shops abound with new stock, and public sales are advertised at the very beginning of the winter, and in large quantities; but there is reason to believe, from the diminution in the price of the Dresden china, that this is done on purpose to crush the manufactory established here, which was a project threatened last year.

"It is apprehended that if recourse is had to the Custom House books, it will be found that considerable quantities have been entered there for private use, besides what may have been allowed to pass as Furniture to foreign ministers.

"This earthenware pays eightpence by the pound when entered for private use; but a figure of very little weight may be worth five pounds, so that the real value of what is sold here will be found to be considerable; and, indeed, it must be so, as this ware makes an important article in a number of great shops, besides the number of public sales during the course of a winter, and the other private ways there are of carrying it about.

"It may be a motive to let it be entered at the Custom House, that great names are made use of there; but it is to be regretted, that either these names are often made use of without authority, or that names are often given for very mean purposes; and as nobody is named, it may be said that a certain foreign minister's house has been, for a course of years, a warehouse for this commerce, and the large parcel, advertised for public sale on the seventh of next month, is come, or is to come, from thence.

"Even the right of entering this ware at all is a doubtful point, and the affirmative is taken upon presumption, because the law says it shall not be entered for sale.

"The manufactory in England has been carried on so far by great labour, and at a large expense; it is in many points to the full as good as the Dresden, and the late Duke of Orleans told Colonel York that the metal or earth had been tried in his furnace, and was found to be the best made in Europe. It is now daily improving, and already employs at least one hundred hands, of which is a nursery of thirty lads, taken from the parishes and charity schools, and bred to designing and painting—arts very much wanted here, and which are of the greatest use in our silk and printed linen manufactories.

"Besides the advantage great honour accrues to

the nation, from the progress made in so fine an art, without any of those aids by which it has been set on foot and supported abroad, nor has there even been any application for new laws or prohibitions in its favour, which has been a rule in every country upon the establishment of new manufactories.

"The execution of the laws which have all along been in force, and which can give no offence to anybody, it is apprehended will answer the purpose; all that is therefore requested is, that the Commissioners of the Customs may be cautioned with regard to the admission of this ware under the pretence of private use, and that the public sale of it may not be permitted any more than that of other prohibited goods. A few examples of seizures would put a stop to this, and which cannot be difficult, as all Dresden china has a sure mark to distinguish it by; but if this commerce is permitted to go on, the match between a crowned head and private people must be very unequal, and the possessors of the foreign manufactories will at any time, by the sacrifice of a few thousand pound, have it in their power to ruin any undertaking of this kind here.

"This must be the case at present with the Chelsea manufactory, unless the administration will be pleased to interpose, and enjoin, in the proper place, a strict attention to the execution of the laws; for if, while the manufactory is filled with ware, these public sales of, and the several shops furnished with, what is prohibited, are to take off the ready money which should enable the manufactory to go on, it must come to a stop, to the public detriment, and the ruin of the undertaker, as well as great loss to those who have engaged in his support."

Who the "undertaker" of the works here referred to was, is not stated, but it was more than probable the predecessor of M. Spremont. Whether the Customs acceded to his views or not does not appear; but certain it is that, despite the abuse of import privilege enjoyed by cabinet ministers and others, he was, by his own showing, carrying on a very extensive business, selling £3,500 worth of goods in one winter, and employing more than a hundred hands, including a nursery of about thirty lads, who were learning the arts of potting and painting.

After much research, I find that Mr. Spremont continued the works until 1768 or 1769, when he retired, principally through ill health, after having amassed a comfortable fortune; his ledgers dating from 1759 to 1768. During the time of his carrying on the establishment, the works were very flourishing—indeed, it was said that "the china was in such repute as to be sold by auction; and as a set was purchased as soon as baked, dealers were surrounding the doors for that purpose."

Mr. Spremont's managing man was Francis Thomas, of whom I shall have a few words to say presently. When Spremont retired from the concern, it was purchased by, or assigned over to, Mr. James Cox, who engaged Francis Thomas as overseer, at a salary of £100 a-year, and this arrangement continued to the 6th of January, 1770, when Mr. Thomas died. Shortly afterwards the concern again, and for the last time, changed hands. Mr. Thomas was a man of good ability, and of much practical skill, and to his energy in directing the works under Mr. Spremont much of their fame may be traced. He was buried in the south aisle of the parish church of Chelsea, where an inscription to his memory now remains.

I have in my possession a bill from the widow of Thomas, which is somewhat interesting, as refuting the statements which have been made as to the position held by this gentleman, and which I therefore give entire:—

JAMES COX, Esq., to ELIZ. THOMAS, Dr.

	£	s.	d.
To Keeping a Horse from ye 14 of Decm. 1769, to Friday, March ye 2, 1770, which is 11 Weeks, at 10s. 6d. pr. Week ...	5	15	6
To 20 Trusses of Hay, at 18d. pr. Truss	1	10	0
To 11 Trusses of Straw, at 10d. pr. do.	0	9	2
To 5 Pecks of Corn Remaining	0	2	10
To 1 Chaldren & 2 of Coals	2	19	6
To Shutting the Coals	0	1	0
1770.	£10	18	0
Jan. 27. To paid a weekly Bill	3	2	6
Feb. 3. To paid ditto	2	14	10
„ 10. To paid ditto	3	19	2
Carried forward	£20	14	6



	£	s.	d.
Brought forward .....	20	14	6
Feb. 17. To paid a weekly Bill .....	4	16	9
Mr. Thomas's Sallery for Looking after the Manufactory—£100 pr. anam, which he enjoyed from Septm. 1769 to Jany. 6, 1770 .....	25	4	0
	£50	15	3
Received in part by Mourning Rings	17	0	0
	£33	15	3

About this time Dr. Johnson was busying himself in experimentalising in compositions for the manufacture of porcelain, and an interesting account of his progress at Chelsea, as given from the lips of the foreman of the works, is preserved by Faulkener. He says, in his history of Chelsea:—

"Mr. H. Stephens was told by the foreman of the Chelsea China Manufactory (then in the workhouse of St. Luke's, Middlesex), that Dr. Johnson had conceived a notion that he was capable of improving on the manufacture. He even applied to the directors of the Chelsea China Works, and was allowed to bake his compositions in their ovens in Lawrence Street, Chelsea. He was accordingly accustomed to go down with his housekeeper about twice a week, and stayed the whole day, she carrying a basket of provisions with her.

"The Doctor, who was not allowed to enter the mixing-room, had access to every other part of the house, and formed his composition in a particular apartment, without being overlooked by anyone. He had also free access to the oven, and superintended the whole process, but completely failed, both as to composition and baking, for his materials always yielded to the intensity of the heat, while those of the Company came out of the furnace perfect and complete.

"The Doctor retired in disgust, though not in despair, for he afterwards gave a dissertation on this very subject in his works; but the overseer (he was still living in the spring of 1814) assured Mr. Stephens that he (the overseer) was still ignorant of the nature of the operation. He seemed to think that the Doctor imagined one single substance was sufficient, while he, on the other hand, asserted that he always used sixteen; and he must have had some practice, as he had nearly lost his eyesight by firing batches of china, both at Chelsea and at Derby, to which the manufacture was afterwards carried."

Dr. Johnson certainly took much interest in the manufacture of porcelain, and after the discontinuance of the Chelsea works visited those at Derby. He does not, however, seem to have carried his researches on to any practical result.

In 1770 Mr. William Duesbury, the proprietor of the famous Derby China Works, became the purchaser of the Chelsea works, and for many years carried on the two establishments conjointly. The Derby works—an account of which appeared in the *Art-Journal* for January, 1862—had at that time attained to a high degree of excellence and of celebrity, and Mr. Duesbury was doing more trade than was done at any other establishment in the kingdom. He had opened an extensive connection with London, and was rapidly increasing his concern, both in that and other markets, and had become more than a successful rival of the excellence of the Chelsea wares.

The purchase of the Chelsea works was arranged on the 17th of August, 1769, and completed on the 5th of February, 1770, when a payment of £400, in part of the purchase money, was made. The original document, now in my possession, is highly interesting, and is as follows:—

"Recd. London, 5th Feby. 1770, of Mr. Wm. Duesbury, Four hundred pounds, in part of the Purchase of the Chelsea Porcelain Manufactory and its Appurtenances and Lease thereof, which I promise to assign over to him on or before the 8th Instant.

"JAMES COX."

Thus the Chelsea works, which had been taken to by Mr. Duesbury in August, 1769, and had been, indeed, carried on at his cost from about that period, finally passed into his hands on the 8th of February, 1770. The purchase included not only the "Porcelain manufactory and its appurtenances and the lease thereof," but the stock of finished and unfinished goods then on the premises, and this gave rise to a long and tedious lawsuit, of which I shall have to speak hereafter. Mr. Duesbury also, it would appear,

covenanted to pay all liabilities on the estate, and of course to receive all monies due to it. At the foot of the bill from Mrs. Thomas to Mr. Cox, printed above, there is this very significant footnote:—"Mr. Cox sold Mr. Duesbury the whole, who was to pay the above, and every other matter." Other bills, in my possession, including one from William Payne, the carpenter, for £19 15s. 5d., for repairs done at the works for Mr. Cox, are endorsed as paid by Mr. Duesbury. In this carpenter's bill one item shows that the works were palisaded:—"Dec. 9, 1769. To repairing the yard gates and palisades, setting on locks, 9s. 6d." The accounts do not appear to have been quite cleared up until the year 1780, when, upon the winding up of the affairs of Mr. Cox, on his failure or death, a claim was made on Mr. Duesbury by the solicitor, Mr. Jasper Jay, for balance of account as then "standing open in the books of Mr. Cox." The account is but short, but as all this is new material towards the history of the Chelsea works, and is therefore of importance, I give it entire:—

Messrs. WM. DEUSBURY & Co.,

Dr. to the Estate of JAMES COX.

1770.	£	s.	d.
Feby. 6. To cash paid 2 small Bills .....	5	17	4
" 9. To ditto pd. Haskins .....	12	8	0
" 20. To Interest J. Cox note to N. Sprimont, 6 mo. £300 .....	7	10	0
1774.			
June 15. To 40 Museum Lottery Tickets	42	0	0
1771.	£67	15	4
Oct. 8. Cr. By net produce goods per Capt. Peirce .....	52	4	0
	£15	11	4

The lawsuit to which I have alluded was commenced the same year that the works finally passed into the hands of Mr. Duesbury, and was brought by that gentleman against a person named Burnsall, probably a dealer, to recover a quantity of goods said to have been unlawfully sold to him by Francis Thomas, and which in reality belonged to Duesbury, as a part of his purchase. The goods, which appear to have been made by Spremont, and of his own materials, were alleged by Thomas to have been sold to him by Spremont, but although the books of the concern were kept by Thomas himself, no entry of such sale and purchase was to be found. There were also cross actions. The action was first heard in Michaelmas Term, 1770, and lasted until Hilary Term, 1772. Evidence was given that the articles demanded of Burnsall were made of Mr. Spremont's materials, and at his manufactory; that Mr. Spremont never sold them to Thomas, and that they were found in rooms lately belonging to the factory, and were therefore included in Mr. Duesbury's purchase by the formal words. Mr. Spremont, whose health had been gradually failing, died while the action was going on, in June, 1771, and in the end the defendant Burnsall's counsel, representing to the court "Mrs. Thomas's situation in a madhouse, and four small children, and the attorney swearing that there was nothing else for to support them, the court would not let us keep the action at law any longer in court, so we must pay the costs." The action thus ended, and Burnsall immediately announced a sale of china, "in which are some capital pieces of Chelsea porcelain"—a part, doubtless, of the disputed goods.

Under Mr. Duesbury, the manager of the Chelsea works was Richard Barton, and the "Weekly Bills" of wages and disbursements, now in my possession, as made out by him, are highly interesting and valuable, as showing the kind of articles then made at Chelsea, the names of the workmen and painters, and the amounts earned by each from week to week. These bills commence in March, 1770, and run over the next three or more years. The final destruction of the works is carefully described in some excellent letters, also in my possession, to which I shall have to refer a little later on in my narrative.

From these "weekly bills" I have selected some items which are of more than passing interest, and which tend, more materially than any other information can, to throw light on the Chelsea works at this particular period—a period, it must be borne in mind, later than that at

which the works are generally said to have been discontinued. It must be remembered that, until my account of the "Derby China Works" appeared in the columns of the *Art-Journal*, nothing had ever been known of the connection of Duesbury with the concern. The information I there gave of his purchase of the Chelsea factory was new, and formed, therefore, an important item in the history of this truly interesting place. The works are generally believed to have been discontinued in 1765, but I am enabled to show that they were not finally given up until 1784, when the kilns were taken down.\*

## RENOVATED THEATRES.

THREE of our metropolitan theatres, having passed into the hands of new lessees, have so far changed their aspects, that some notice of the alterations effected may be fairly required in our pages; our remarks being strictly confined to the artistic character of the internal arrangement for public uses in each.

And first of Drury Lane, which, with its companion, Covent Garden, once preserved a monopoly of the legitimate drama, and gave the dignified title of "His Majesty's Servants" to the dramatic artists engaged there. This theatre, gradually blackened by the dirt and fog of London, neglected by managers and proprietors, closed its last season in a gloomy state of squalor. It has reopened under the management of Mr. Falconer, and is a perfect triumph of taste and cleanliness. Certainly, little remains but the substructure overlaid by additions and improvements. The decorations have the rare quality of richness without gaudiness. The ground-tint throughout the house is a warm white, upon which the whole of the ornament is in gilded relief. The gilding is lavish throughout, yet so carefully used, that it appears only in delicate lines or narrow mouldings, with one exception only, the unmeaning gold shields stuck on the front of the lower tier of boxes, which are out of character and proportion with the rest of the decoration, and disturb the harmony of the general design. The proscenium is a massive and richly moulded gilt frame, an appropriate boundary between audience and actor, first introduced at Covent Garden; indeed, the decoration of Covent Garden has certainly furnished the general idea for that of Drury Lane. The ceiling is a chaste and beautiful feature; it might have been improved by the total omission of the great central chandelier, which is an obstruction to the view from the upper part of the house, frequently interfering with the light adopted for stage effect. Altogether, however, we have no hesitation in saying that, in its present condition, Drury Lane is the most elegant theatre in London.

Astley's, redolent of memories immortalised in Bon Gualtier's ballads, once sacred to horse-riding and its connections, has increased its capacity, and altered its once distinctive character, under the rule of Mr. Boucicault. Its very name is apologetically given on the bills, beneath the novel one of "Theatre Royal, Westminster," although it is certainly in no part of Westminster, or the county in which that city stands. But, *n'importe*—"what's in a name?"—let us pass to the interior. The old proscenium, with its pillars and side-doors, its curtains and coats of arms, again happily disappears, and a light group of columns supports a lighter trellis; the sides of the orchestra are open to the pit-stalls; and here a decided novelty is seen, a fountain occupies each space, which may, in summer, add much to the comfort as they do to the elegance of the house. The design of the ceiling is agreeable from its simplicity (marred, however, by very ugly ventilators); and the ponderous chandelier, happily absent, has its place supplied by a group of gas stars, small, but sufficiently powerful to show the folly of the masses of glass and glare that so uselessly occupy this place of honour in our theatres.

M. Fechter, the new lessee of the Lyceum, has brought, as might be expected, more of the continental taste in the new decoration he has

\* To be continued.



adopted there. The prevailing style is that of the Renaissance; lightness and richness of effect have been secured by the adoption of white and gold for the fronts of the boxes: the chief colour and the most novel part of the design being reserved for the ceiling, which is very beautiful: the ground is a graduated series of rose-coloured tints in the various panels, which appear as if separated by flutings of silk; the whole being overlaid with an imitation of lace, upon which the names of our chief dramatic poets are interwoven. A rich, warm, and delicate effect is thus produced, and effectively carried out in the design for the new drop-curtain. A very great improvement in the general lighting of the house, under the superintendence of Messrs. Defries, aids the ventilation; at the same time doing away with the heavy, old-fashioned chandelier, and substituting their patent sunlight in its place. The rows of gas jets once round the upper boxes disappear, sparing the audience thus much heat and glare; a mild light and better temperature being secured by the new process. Messrs. Defries deserve the highest credit for the very elegant and effective manner in which their admirable "light" has been managed. There are no manufacturers of interior or exterior glass chandeliers who so well understand how to introduce them, or who produce better glass for purposes of the kind.

Formerly, when our London theatres had become thoroughly dirty and dilapidated, the painter and whitewasher "beautified" them with a new and cheap coating in the old style, and the manager plumed himself on his outlay. The slightest amount of cleanliness was deemed enough, and any idea of artistic improvement never thought of. It is evident now that a different spirit is at work; and our theatres, from being generally the most uncomfortable and in-artistic in Europe, may perhaps rival the commodious and elegant erections so abundant upon the Continent. The increased taste for Art, which has added many luxuries to our homes at a comparatively small cost, has yet to be carried out in most of our public places of resort; but we hail the indications, thus recently given, of a desire on the part of managers to effect this boon, and which we are confident "will pay" by public appreciation.

### ART IN SCOTLAND, IRELAND, AND THE PROVINCES.

EDINBURGH.—Mr. Brodie's statue of Lord Cockburn, which was an attractive feature in the Royal Scottish Academy's exhibition of last year, has been put in the place appointed for it, in the Parliament House. It stands not far from the celebrated statue of President Forbes, by Roubilliac. This addition to the hall has begun an important movement in ornamenting it. There are at present, on a certain corridor and staircase close to the same building, some good portraits of eminent Scottish lawyers, where, as may be supposed, they are seen to little advantage. It is, therefore, proposed to remove them to the walls of the Parliament House, where, besides adding to the embellishment of the hall, they will be better seen.

DUNDEE.—A statue of Sir David Baxter, Bart., one of the recently-created batch of baronets, is to be placed in the pavilion of the park presented by Sir David to the public. The sculptor is Mr. Steel, R.S.A., who has represented his subject standing, with a plan of the park in his hand, in the act of offering it. The work has proceeded so far as the completion of the model. While speaking incidentally of the honours lately conferred on this gentleman and others, we are tempted to ask if there are no men eminent in science, literature, or Art, considered worthy of participating in the same distinctive favours? Is immense wealth, however honourably accumulated, and liberally expended for the benefit of others, or political consistency, the only stepping-stone to rank and title? It would so seem in this age of commercial enterprise; and yet surely there are some, neither merchant princes nor parliamentary partisans, who would confer as much, if not more, honour on a title than this would bestow on them. It may be a matter of indifference to such men, for their genius raises them above their fellows; but the distinction would, nevertheless, be a graceful public recognition of their desert.

GLASGOW.—A statue in bronze has been placed in front of the Royal Infirmary, to the memory of the late Provost Lumsden, whose valuable services to the city, but especially to the above-mentioned institution, have suggested this honour. It was cast in London, after a model by Mr. John Mossman, sculptor.—The choir of Glasgow Cathedral has received its full complement of stained windows, the last one having been lately added to the series. It represents the 'Resurrection,' and the subject has been so ably treated that it is preferred by many to the other windows of the choir. The designer is Claudius Schraudolph, and the donor is Mr. Blackburn, of Killearn, M.P. Another window has been placed in the nave, representing 'Noah's Sacrifice.' The artist of this window is Mr. George Fortner, and the donors are the members of the Finlay family, of Deanston.

DUBLIN.—The restorations progressing in St. Patrick's Cathedral advance but slowly. The cost is being defrayed solely by Mr. B. L. Guinness, the wealthy brewer, who, it is said, has already expended £80,000 upon the works—an act of individual liberality which, so far as memory serves us, has no parallel in our time, unless it be the princely gift of Mr. Peabody to the city of London. The parish church of St. Nicholas, which formerly occupied one of the transepts of the cathedral, has been acquired by the Dean and Chapter, and is being rebuilt, to form once more an integral portion of the cathedral.

BELFAST.—It is proposed to erect a cathedral in this important town, for the diocese of Connor. Subscriptions are being made to defray its cost, and plans are preparing.

BRIGHTON.—At the first annual meeting of the members of the Brighton and Sussex Art-Union, held on December 6, 1862, it was stated that the subscriptions and donations for the year 1861-2 amounted to £155 5s. 6d., including a sum of 10 gs. from the president, Lord Sudeley. Of the gross amount, £135 were set apart for the purchase of thirteen pictures, but the sum actually paid for them exceeded this by £54 10s.; eleven of the prize-holders selecting works whose price was more or less in excess of the prize allotted—for example, Mr. Rogers, who held a prize-ticket for £25, paid 40 gs. for the picture he chose. After clearing off all current expenses, the society had a balance of about £7 on hand.

BROMSGROVE.—The annual meeting of the supporters of the School of Art in this town was held at the close of last year, when it was stated that the number of pupils receiving instruction during the twelve months, was 231, being an increase of 16 over the preceding year. The satisfactory state of the school, and the liberal support given to it, were made topics of congratulation by the gentlemen who addressed the assembly.

LIVERPOOL.—A statement having been made in a local paper to the effect that the Liverpool Academy of Arts is to be dissolved, and that the gallery occupied by the society had been offered for the use of the rival institution, the Society of Fine Arts, Mr. Eglington, secretary of the Academy, has publicly contradicted the report; but has, at the same time, admitted that the Academy "intends discontinuing its annual exhibition for the present, owing to its not having paid its expenses during the last five years." On this announcement being made, some of the friends of the Academy, regretting that a state of things should exist which betokened financial difficulties in the way, came forward and subscribed £500, one wealthy patron heading the list with £100. The Liverpool Academy, which has produced not a few eminent names, will consequently be enabled to open an exhibition for a day or two longer. It is stated that Mr. Boulton, who has been honorary secretary to the "Society" since its commencement, intends to resign office in consequence of his attention being necessarily engrossed by his professional engagements.—At the recent annual meeting of the subscribers to the Art-Union of Liverpool, Mr. G. W. Herdman, the secretary, alluding to the decrease in the sale of tickets in various parts of the kingdom, complained of the misrepresentations made by speculative Art-unions, established for the sole purpose of individual profit, which, in his opinion, too often deceived the public and injured the legitimate societies. He urged memorials to the Home Secretary on the subject. The income of the Liverpool Art-Union during the past year was £1,060, its expenditure about £245, leaving a balance of £815 for the purchase of pictures to be distributed to the subscribers.—The drawing for prizes in the Art-Union of the Liverpool Academy took place on New Year's Day. The subscriptions of the year amounted to about £571; the expenses of the society were under £60, leaving a balance of £512 to be expended in prizes; the number of these was forty-two, ranging in value from £5 to £50.

NORWICH.—The *Builder* says:—"In the course of erecting, in the south aisle of Norwich Cathedral, a series of mural tablets, the workmen have discovered in the three central arches of the arcade, beneath the window, some ancient mural paintings. According to a local paper, the easternmost one was the most perfect; and in the upper part, in capital letters, was distinctly to be read S C S. WILSTANVS. St. Wulstan, who was bishop of Worcester (1062—1095), is represented receiving his pastoral staff from King Edward the Confessor. Of the king, however, very little remains but the head and shoulders. The painting in the next arch is very imperfect, and the name is illegible: the figure, which seems to be that of a female, and may represent St. Etheldreda, is represented kneeling, with joined hands and arms extended, as if in supplication: there is a crozier at her side, and a crown above her head. The third painting represents a bishop; for the outline of the mitre and remains of the pastoral staff can be distinctly traced. Here also, unfortunately, but a letter or two of the name remains. St. Wulstan was not canonised until 1203: these paintings, therefore (being all executed at the same period), cannot be earlier than the thirteenth century. Judging from the shape of the mitres, they belong to the fourteenth; but appear at some subsequent period to have been in part repainted, and were probably hidden from view at the Reformation. Drawings and tracings have been made."

STOURBRIDGE.—The last report of the Stourbridge School of Art shows a progressive increase in the number of pupils, and also in the number examined and passed in the higher grade by the Government Inspector. In 1861, the number in attendance was 120; in 1862, 141, of whom 30 are employed in the glass trade, the staple manufacture of the town. The report directed attention to the fact that the International Exhibition of 1851 proved that Art had not been employed by the English to the same extent as it had been by the continental workers in glass; but the exhibition just closed showed that our countrymen had in the intervening period made such advances as actually to surpass their foreign competitors. The truth of this statement will be fully corroborated by any one who took the trouble to compare the productions of British workmen with those of France, Germany, &c.

### ART IN CONTINENTAL STATES.

PARIS.—The mausoleum, which for nearly fifteen years has been in progress, to the memory of Archbishop Affré, who lost his life in 1848 while interposing between the combatants engaged in the attack on the barricades in Paris, during the popular outbreak at that period, is now completed. The statue of the archbishop, life-size, is placed on a pedestal: he is represented falling on a barricade, with an olive-branch in one hand and a crucifix in the other. On the façade of the pedestal is a bas-relief, on which is sculptured the entire incident connected with the death of this venerable prelate. The tomb is in the Cathedral of Notre Dame, where workmen are at present engaged in fixing, in the Gothic arcades of the grand front, the eight statues remaining to complete the number of twenty-eight which stood there prior to 1793, and which represent as many kings of France, from Clovis to Philip Augustus.—The works in the Louvre for the reception of the Campana and Sauvageot collections proceed rapidly: some portions are already arranged. The large saloon on the top of the staircase, on the right hand, has been denuded of several large paintings of Le Brun's Battles, and of a miscellaneous collection of pictures of various schools, glass cases being ranged against the walls for the Sauvageot collection.—M. Curmer, the publisher of several costly illustrated books, is preparing to issue, in numbers, a work entitled "Les Évangiles des Dimanches et Fêtes." It will contain one hundred coloured miniatures, enclosed in richly-ornamented borders, from paintings by Memling, Albert Durer, Clovio, Agnello da Fiesole, Fouquet, Monaco, and others, copied from the rarest illuminated manuscripts in England and the Continent. Judging from the previous volumes produced by this enterprising publisher, of which the "Heures de la Reine Anne de Bretagne" was some time ago noticed in the *Art-Journal*, we may anticipate a splendid addition to this class of books.

ANTWERP.—M. Leys, the distinguished Belgian painter, is at work on a picture, the first of a series he has been commissioned by the civic authorities to execute for the Hotel de Ville. It represents the entry of Charles V. into Antwerp, for the purpose of swearing to maintain the liberties of the citizens.



## GEORGE CRUIKSHANK.

ENGLAND numbers among her artistic sons three great humourists, who all possessed, in a remarkable degree, the faculty of engraving their own designs, and thus of spreading their great moral lessons, in all their native vigour, far over the world—William Hogarth, James Gillray, and George Cruikshank—the last happily still with us, and having the privilege, accorded to few, of hearing the advancing sounds of the applause posterity will assuredly award him.

Cruikshank's career commenced with the present century; his own gallery of sketches and engravings includes some of his boyish efforts when he was between seven and eight years of age. The London lad found his landscape in the Temple Gardens, and has given us a bold and broad sketch of that *rus in urbe* as he saw it in 1805. Salisbury Square, Fleet Street, where he resided some years, is another London bit; and he relates, in a curious note appended to one of his most remarkable engravings, how the idea of it was obtained as he walked thence to the Bank, and saw a grim array of malefactors hanging in front of Newgate, and among them two women. Then, wholesale executions were comparatively common, the crime often being the forging of one-pound bank notes, easily imitated. Cruikshank determined on an imitation of his own: Britannia is parodied as an ogress devouring her own children, the water-mark carries transport-ships upon its waves, the check-marks are cords and chains, the grim gallows suspends its victims over the note's value, and Jack Ketch endorses the whole. A contemporary critic described it as "calculated to make the hearts of the bank directors tremble, if they have hearts." It was published by Hone, and achieved an enormous sale. The plate could not be printed fast enough: the artist had to sit up at night till he could do another; the shop was so besieged that the mayor sent constables to keep order. The bank authorities were much annoyed, but they altered their policy. Cruikshank assures us that Hone made £700 by this little print, adding, "I had the satisfaction of knowing that no man or woman was ever hung for that crime after it." A contemporary has observed that this "savours of the self-complacency of a septuagenarian;" but the world has many instances of the peculiar power of a simple thought at a right time, and Cruikshank's career is not without many other instances of great moral influence emanating from his pencil.

His early labours were devoted to the demands of print-publishers for such comicalities as "would sell;" this collection gives us specimens of headings for ballads and political satires, many being levelled at Bonaparte; the best of them representing him as a mendicant with a tray of "broken ginger-bread," the gilt and bedizened little royalties he had called into being during his unbounded power. All these evince a certain vigour and "John Bull-ism;" but it was reserved for the stirring time of the trial of Queen Caroline to fully call out his great original power, and establish a reputation which has never been diminished. Our artist appears to have gone into the field with due impartiality, and his print contrasting the opposition houses of the "King's Head" and "Mother Red-cap," shows the queen in no favourable light. Another, in which George IV. as Coriolanus, confronts alone, and with much dignity, a rabble-roust of reformers, among whom Cruikshank includes himself and Hone, shows the king worthily; but he ultimately became, like the majority of men, an ardent "Queen's-man," and nothing can exceed the pungency of his pictorial satire, 'The Queen's Matrimonial Ladder,' and a vast number of illustrated pamphlets crowded with cuts of singular vigour, all in her favour.

And here, it must be said, we see a great fault in the present collection of works which our artist has laid open to the public. It will scarcely be credited that not one of these famous designs appears. If we be met by the reply that he was anxious to avoid the stormy sea of political satire, that remark cannot apply to the absence of specimens from woodcuts drawn on the block by himself, and which are among his most happy inspirations, abounding in humour and vigour.

Of these, many hundreds were executed, and spread his name and fame most widely; yet has George ignored the very existence of works that all admire and covet, and in this instance has done himself an injustice in his own gallery that no "collector" of his works would do toward his portfolio.

It is by his designs and his etchings, then, that we must judge George Cruikshank; and the selection he has made, though it again excludes many of mark, includes most of his best works. We can fearlessly point to such as 'Lady Jane Grey in the Tower Dungeon,' and 'The Escape across the Moat,' as successful rivals to the etchings of Rembrandt. They are as grand and as solemn as the works by the famous Dutchman, possessing all his amazing depth and brilliance of effect, while the details are less incongruous. As a master of expression, Cruikshank takes a high rank; witness the drunken murderer in his series "The Bottle," or the Jew in the condemned cell, from "Oliver Twist." A grotesque horror worthy of German *diablerie* peeps forth in many of his designs; 'The Gentleman in Black,' and 'Peter Schlemihl,' are among the best. Nobody but Cruikshank could have ventured to portray the quaint unearthly creature picking up the shadow of Peter, and leaving him, in accordance with the author's wild idea, "a shadowless man." 'The Folly of Crime' is an instance of great moral teaching, combined with a spice of grotesque; the 'Railway Dragon,' a plainly told warning in days of speculative mania; 'The Gin Trap' and 'The Gin Juggernaut,' vivid exposures of the worship of this evil spirit. There is a serious and a solemn feeling underlying these works, at which you can smile no more than you can at that where the vast arch of the bridge tells of the locality from whence one of the "drunkard's children," in wild hopelessness, dashes down to death!

"From grave to gay, from lively to severe," might be an appropriate motto over the door of this gallery. Nothing can be funnier than the delineation of all the scenes in "Punch and Judy," the artist has given vitality to the whimsical, odd-jointed dolls, the "great performers" in the "show," without destroying the conviction that they are but "wooden actors." With even greater originality he has depicted "the march of bricks and mortar" into the suburban fields, to the destruction of their rurality. Brick-kilns discharge their bricks, as if from a mortar, on the green sward; carpenters, literally formed out of their own tools, cut up unlucky trees, the branches twisting in hopeless agony; hay-cocks fairly run farther a-field; and their place becomes occupied by rows of ill-built houses, cracked before the building scaffolds are removed.

In the 'London during 1851,' crowded to repletion, and more particularly in 'The Triumph of Cupid, a Reverie,' we have specimens of the fertility of imagination and wondrous power of drawing possessed by George Cruikshank. The hundreds of figures comprised in an octavo plate (for no larger is the latter) are a "triumph" for the artist also; we know no one who could more clearly and beautifully engrave such a complicated "reverie." No more perfect etcher than Cruikshank ever existed, and his 'Battle of the Engravers' may be added to others we have named, as good proof of this.

Latterly Mr. Cruikshank has devoted himself principally to painting. There is a little study of 'A Cavalier' in this gallery, a very early picture in oil, showing much ability and an early practice of the art. Some sketches for other pictures may be seen, but his greatest and most ambitious work, 'The Triumph of Bacchus,' may more properly be taken as a series of pictures combined under one title. The veteran artist, at the age of seventy-one, is actively employed in etching the engraving from this picture (to be finished by Mr. Mottram), so that he is still true to the art which enabled him to spread the reputation we hope he may yet live long to enjoy.

Sixty years of hearty labour has gone toward making this collection. Mr. Cruikshank has a right to ask for his reward in public honour to his talent; he can be no egotist, for he has consented to ignore some of his best works, and notably his remarkable series illustrative of 'Life in London;' those who visit his gallery will not fully see the man as he might be seen through his

works; but they will find enough to enforce their respect for him and his labours, if they look at all aright. The "funny" draughtsman of youth has become the finished artist of age, and a moral teacher who uses his humour in the great cause of morality, with an earnestness as honourable as it is sincere.\*

F. W. FAIRHOLT.

## MUNICH PORCELAIN PAINTINGS.

DURING the last ten years the Art of Porcelain Painting has received a considerable impulse, and it is especially in Munich that great progress has been made in it, and great results attained.

At first sight, a copy of one of the old masters on china seems very slightly different from a copy on canvas. We have often looked at pictures exhibited in the window, almost without knowing that they were on such material, though there is a greater solidity and a greater firmness visible in them than generally belong to copies. And when one sees a picture cleaned by a towel like a plate, or even washed, without experiencing any damage, the greater durability and advantage possessed by copies on porcelain over those on canvas is at once perceived. The injury frequently inflicted by injudicious restoration is avoidable here, and an eternal youth may thus be secured to a picture. The durability of mosaic is attained, without its unpleasant effect.

The labour to be gone through, however, in producing these porcelain paintings, is not much inferior to that required for producing mosaics, while the attendant danger is far greater. Each picture has to be painted over at least three times, and burnt in after each painting. It is in the process of burning that the chief danger lies, and the larger the picture the greater the peril. It frequently happens that a picture which has gone twice through the ordeal safely, cracks in pieces the third time, and the labour of months is thrown away. For this reason, large pictures are seldom attempted, and a perfect example of a picture of size costs greater in proportion. The colours employed are mineral; and the aspect of a plate, painted but not burnt, resembles the painted scenes of a theatre by daylight, before the magic light of imagination, and the foot lamps convert them into a fairy world. The greatest size as yet attained has been 29 inches by 25, and it is computed that only one in three of such large plates comes out perfect. The majority of the pictures, therefore, are far smaller; and, as the risk is less with small pictures, the price is more moderate. In porcelain manufactories it frequently happens that ten, or even twenty, large white plates are made to get one perfect out of so large a number; this of course, adds enormously to the cost of production; and as each picture represents in itself the work of from three to eight months, it is no trivial loss to have the whole labour perish in the fire.

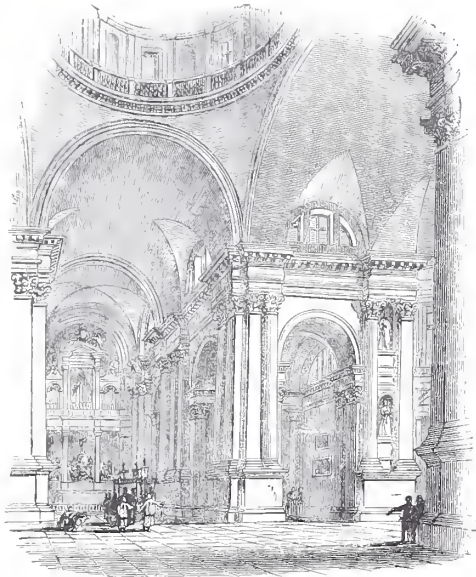
The process of burning porcelain paintings is very simple, and affords no interest to spectators. The plate is put into a sort of oven, with a small chimney at the top to take off the superfluous heat; it is then carefully closed, so that no dust nor air can enter. Fire is then made around it, kept up for a certain time, and then the plate is left to cool gradually. The covering is not removed till it has cooled down, so that the only change visible in the plate when removed is the change it has gone through during the process. Most scientific works which treat of the subject deal exclusively with the chemical preparation of the colours, the proportions to be kept, and the changes some colours undergo in the processes.

\* This artist's works have been fully appreciated in France and Germany as pictures of English life, and have been re-copied there. In the great Art-biography of Germany, Nagler's *Kunst-Lexicon*, Cruikshank is noted as "an eminent English caricaturist," but with the extraordinary additional information that "his real name is Simon Pure." This strange error resulted from an allusion in an English critique to the work of his brother Robert in illustration of London Life, in which George was declared to be "the real Simon Pure." The error increases when P is referred to in the same dictionary, and you find Cruikshank under this pseudonym.



## MODERN ARCHITECTURE.\*

If Mr. Fergusson, the author of the book mentioned in the foot-note of this column, cannot point to any remarkable edifice of which he is the designer,—though he may be able to do so for anything we know to the contrary,—he is certainly entitled to the credit of having, in his various writings, done much to enlarge our know-



INTERIOR OF SAN GIORGIO MAGGIORE, VENICE.

ledge of architecture, and in the most agreeable and popular form of teaching: his pen and his pencil have both been long and diligently employed in explaining and delineating a large portion of the most notable structures of Europe and Asia; while the subject of military engineering with regard to our national defences has had a due share of the attention so important a matter deserves.

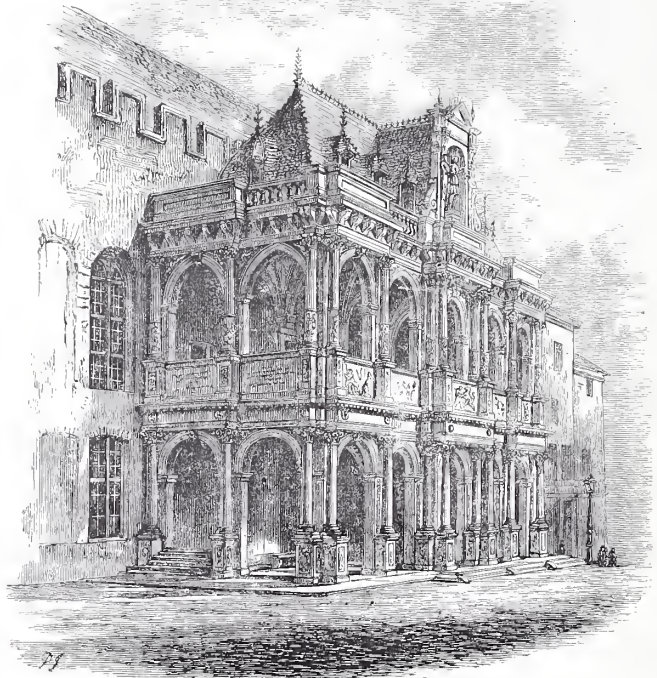


ST. ANNE, BRUGES.

Six or seven years ago he published in two volumes the "Illustrated Handbook of Architecture,"—a popular account of the different styles prevailing in all ages and

\* HISTORY OF THE MODERN STYLES OF ARCHITECTURE: being a Sequel to the "Handbook of Architecture." By James Fergusson, Fellow of the Royal Institute of British Architects. With 312 Illustrations. Published by J. Murray, London.

countries. The author intended at the time to follow this history—which, by the way, has become a recognised text-book—with a third volume, bringing the annals of the art down to the present time. Subsequently he deemed it advisable to alter his plan, and to continue his subject in the form in which it appears in the volume before us: this may be regarded as the concluding portion of the "Handbook," or may be considered as



PORCH OF RATHHAUS, COLOGNE.

an entirely separate work, complete in itself. The motives assigned by Mr. Fergusson for changing his plan are thus stated:—"Even independently of the lapse of time which has occurred since the first publication, the nature of the subject demands a different



PALACE AT MALTA.

class of treatment from that pursued in the earlier portions of the History. For reasons explained in the Introduction to this volume, it is no longer possible to treat it as the consecutive history of an important art, carried out in every part of the globe on the same well-understood and universally acknowledged principles. Extraneous matters and individual tastes and caprices have been imported into the practice of the art to such an extent that it is at every page necessary to stop to explain and guard against them; and this volume, in consequence, becomes far more a critical essay on the history of the observa-



tions of the art during the last four centuries, than a narrative of an inevitable sequence of events, as was the case in the previous parts of the work."

Accepting, then, the author's own description of his book as being in the main true, this critical essay is devoted to an examination of the principal edifices erected in Christian

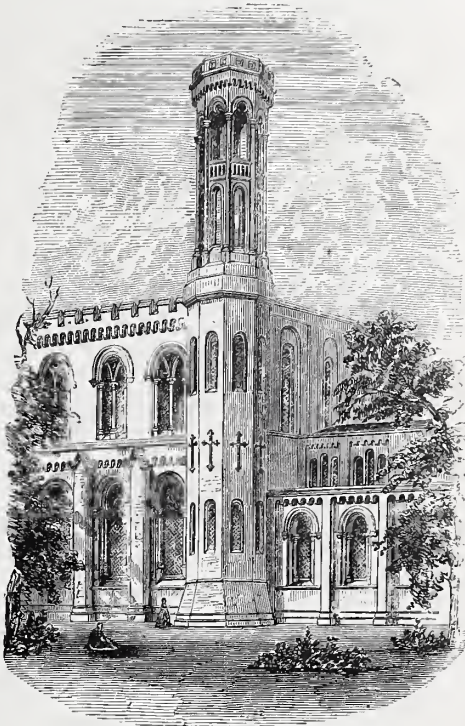
comprehensiveness, and in a most agreeable manner, apparently addressing himself more to the unprofessional reader than the architect: herein lies the chief value of his book to the public.

His opinion of the architecture of the present day, generally, is not favourable; Mr. Fergusson deprecates



PUERTA DE LAS CADENAS, CATHEDRAL OF MALAGA.

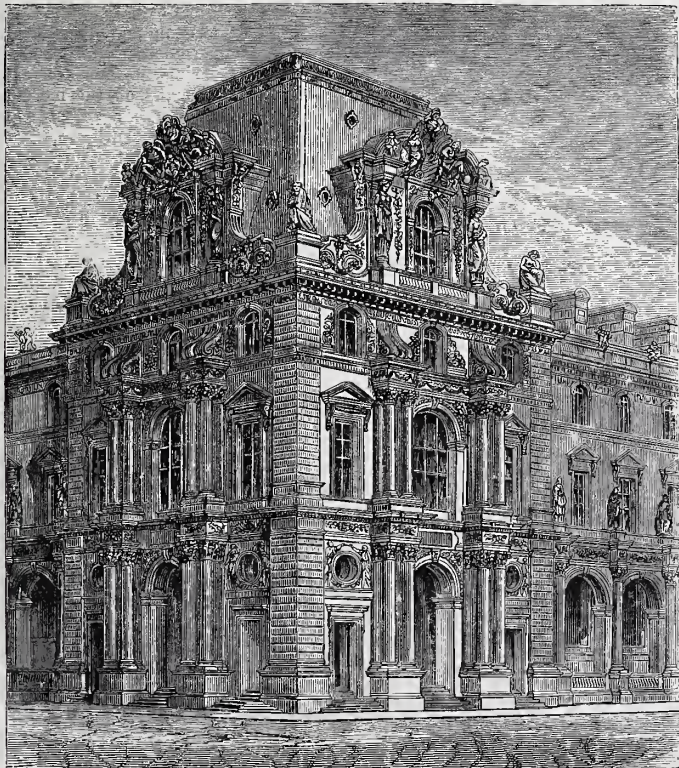
countries, India, and Turkey, from about the middle of the fifteenth century to our own time. The subject is divided into thirteen books, arranged under the respective heads of Italy, Spain, and Portugal, France, England, Germany North-Western Europe, Russia, India, and Turkey, America, Theatres, and Civil and Military Engineering. So far as



TOWER OF SMITHSONIAN INSTITUTE, WASHINGTON.

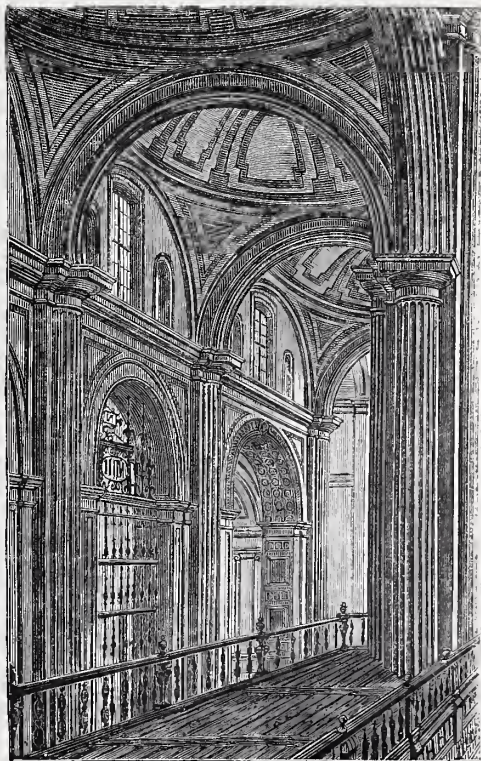
the constant reference by its professors to the art of past times, whether Classic or Gothic, without regard to the fitness of the style adopted to the purpose of the building.

The courtesy of Mr. Murray, the publisher, enables us to place before our readers specimens of the numerous



ANGLE OF THE COUR NAPOLEON, NEW BUILDINGS OF THE LOUVRE.

practicable, Ecclesiastical Architecture is treated separately from Secular; this is the case with the art of Italy, Spain, and France, the other countries having no ecclesiastical architecture, properly so called, during the Renaissance period. As a general remark, we may say that Mr. Fergusson treats his subject with much independence of thought, with great



SIDE AISLE IN THE CATHEDRAL AT MEXICO.

woodcuts, upwards of three hundred, which adorn the book—one that ought to find a place on the shelf of every man of taste, and of every one who takes the slightest interest in the noble art of which it treats.



## SELECTED PICTURES.

FELICE BALLARIN RECITING TASSO TO THE  
PEOPLE OF CHIOGGIA.

F. Goodall, A.R.A., Painter. E. Goodall, Engraver.

FOREIGN travel, though it does not always benefit artists, is generally serviceable to them, by opening their minds and giving freshness to their thoughts. Wilkie certainly did not profit as a painter, however much he did so financially, by his journey to Spain and the East. From that time he ignored the art which brought him fame, and whereon his highest reputation will ever rest. Mr. Goodall, three or four years ago, travelled through Italy, and thence into the East also, and the result has been several pictures, which show him as competent to treat ably the subjects suggested by his journey there as those he found at home and made so pleasantly familiar to us: in fact, he returned to England not only with new ideas, but with increased powers of expressing them. This is seen in several of his later pictures, such as his 'Moslem Charity,' 'The Zucula Gate, Cairo,' 'The School of Sultan Hassan,' and the work here engraved.

There was, at the time he visited Italy, an individual at Chioggia named Felice Ballarin, who got his livelihood by reading, in the market-place of the town, the works of the Italian poets and other writers to the inhabitants, most of whom are either fishermen or traders in fruit. His delivery was most impressive, and evidently attracted the marked attention of his auditors, who showed, by the expression of their faces as well as by their discriminating applause, that they understood and appreciated what was read. Mr. Goodall passed a fortnight at Chioggia, and constantly attended these gatherings with his sketch-book in hand; from one of them he composed this picture, introducing into it persons whose portraits he painted during his stay.

Ballarin is leaning against the low wall under one of the arches of the market-place, and is reading from Tasso's "Jerusalem Delivered," the account of Clorinda's death in the combat with Tancred, who was ignorant of her sex. It is described in the twelfth canto of that fine poem:—

"But now behold the mournful hour at hand,  
In which the fates Clorinda's life demand.  
Full at her bosom Tancred aimed the sword;  
The thirsty steel her lovely bosom gored;  
The sanguine current stained with blushing red,  
Th' embroidered vest that o'er her arms was spread:  
She feels approaching death in every vein;  
Her trembling knees no more her weight sustain;  
But still the Christian knight pursues the blow,  
And threats and presses close his vanquished foe."  
HOOLE'S Translation.

Though there is minute variety in all the heads of the listeners, there is complete harmony of expression, arising from the intense interest with which the narration is received. All are not similarly affected by it, but all are absorbed in it, both young and old: the figures are effectively grouped, and easy in the naturalness of their positions. To those who have visited the shores of the Adriatic there will be no difficulty in recognising the class of individuals who constitute Ballarin's promiscuous and improvised audience.

Chioggia is one of the numerous small islands on the Lagoon, and is situated about twenty miles from Venice. It was formerly a port of considerable importance, and the town bearing the same name is large, containing about twelve or fourteen thousand inhabitants, a fine cathedral, and a theatre. The old Venetian painters, it is said, were accustomed to resort to Chioggia for their models, and it is not difficult to trace in the group which Mr. Goodall has placed on his canvas the same types of individuality as are visible in the pictures of Titian, Paul Veronese, and other painters of the school, whose colouring has not been lost on our English artist, for we have remarked that the works he has produced since his visit to Italy have been richer in tone than those of former years. His studies in the galleries of Venice have greatly improved him as a colourist.

This picture was exhibited at the Royal Academy in 1859.

THE WATER-COLOUR PAINTERS'  
LANCASHIRE RELIEF FUND.

It was announced last month that the New Society of Painters in Water-Colours had projected, and were active in maturing, a plan whereby the contribution and exhibition of pictures and drawings might be made available in aid of the funds for the relief of the distress prevalent in Lancashire. At a general meeting of the society, held on the 3rd of November, the following resolution was unanimously adopted:—"That each member contribute one (or more) painting or sketch in water-colours, in plain bead frame, with mount, and that every member of the profession known to paint in water-colours be solicited to aid in carrying out the object; that the whole collection be exhibited in London, Manchester, and Liverpool, and afterwards allotted to subscribers as prizes. That subscriptions of one guinea each to the full value of the works be raised, and that each subscriber be entitled to a free admission to the exhibition of the collection, and also one share in the allotment of the paintings for each guinea subscribed. That the whole proceeds, less the working expenses only, be paid over to the Committee for the Lancashire Relief Fund."

Before the publication of this notice, the pictures will be removed from the German Gallery where they have been exhibited, but the collection will still be entire in the country before its final distribution. It is an equitable provision that the total of the subscriptions shall not exceed the estimated value of the works, the sum of which, we doubt not, is beyond common computation, for we see among them drawings, a few of which would at once realise hundreds of pounds. If subscriptions to the estimated value of the collection be raised, the promoters of the scheme will have ample reason for self-congratulation in having so far assisted the fund. Had it been proposed to receive unlimited subscriptions, those of the subscribers who may be unsuccessful with regard to prizes may think themselves unfairly dealt with, whereas according to the existing arrangement no complaint can be made. The number of drawings sent in is three hundred; had, we submit, the plan comprehended oil pictures, the catalogue might have been doubled.

Our purpose in noticing a collection of pictures made in such a cause is not criticism. The contributions of a large proportion of the supporters of this movement are, in point of fact, so much money, and it is but just that their names should be mentioned. J. Everett Millais appears in the catalogue as a contributor, but his picture was not hung when we visited the gallery; F. Goodall has sent a study of 'A Brittany Peasant,' and two other sketches; L. W. Desanges, 'The Golden Age'; C. W. Cope, a drawing; W. E. Frost, 'The Abbey Gate, Malling, Kent,' and 'A Country Girl'; George Lance, 'Fruit'; E. W. Cooke, 'Brig running into the Harbour, St. Heliers'; F. Madox Brown, 'Mauvais Sujet'; John Absolon, three drawings; H. C. Warren, 'Summer'; H. Jutsum, 'An English River Scene'; H. O'Neil, a sketch; W. Wyld, 'Paris—Morning,' and 'Rome—Evening'; Louis Haghe, three drawings; W. Cave Thomas, a sketch, 'Petrarch's first sight of Laura'; J. H. Mole, two drawings; H. Warren, 'The Ford of the Jordan'; E. H. Wehnert, 'A Christmas Dinner to Poor Men,' &c.; W. L. Leitch, a drawing; R. Redgrave, a drawing; E. F. Parris, 'Study of a Head'; James Fahey, 'Grütly, on the Bay of Uri,' &c., and two other drawings; T. L. Rowbotham, two; W. Telbin, 'Granada'; H. C. Pidgeon, two; Miss Lance, 'Fruit'; E. H. Fahey, one; Charles Haghe, one; Harrison Weir, two; C. H. Weigall, 'Ducks'; Frank Dillon, 'The Fletschorn from Fee,' &c.; Edward Hargitt, one drawing; H. Dawson, 'Lane Scene on Addington Hills'; George Fridd, two sketches; D. H. McKewan, four drawings; David Cox, jun., three drawings; Charles Vacher, two drawings; J. W. Oakes, 'Lancashire Coast'; W. Lee, 'Leaving Home.' All honour to the originators and promoters of the project, in regard to which their most sanguine hopes merit full realisation.

## NOTABILIA

OF

## THE INTERNATIONAL EXHIBITION.

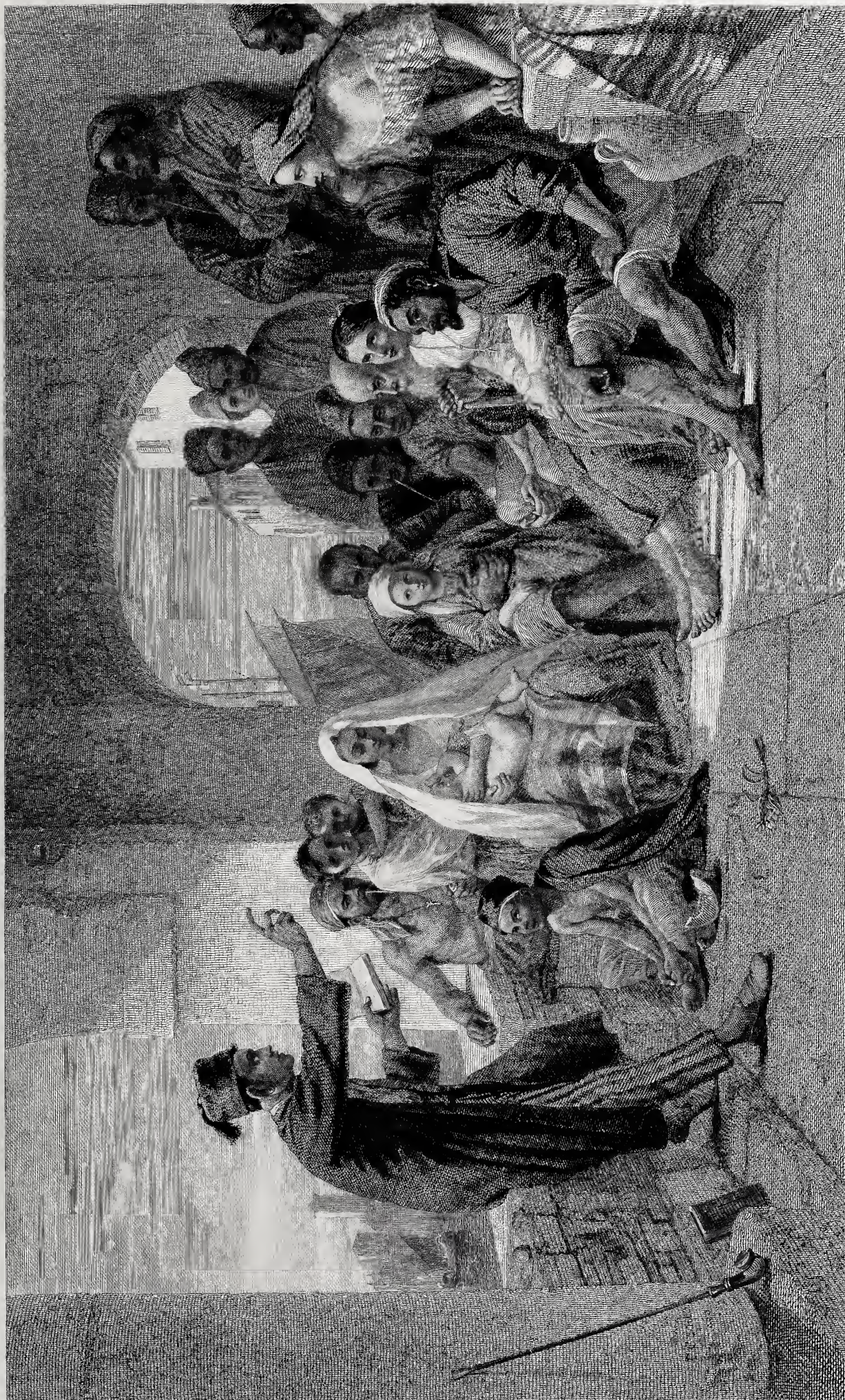
## COVENTRY RIBBONS.

THE cases of ribbons which Coventry has contributed to the industrial collections of our own country possess a peculiar and even a painful interest. Their presence at once recalls the remembrance of the sad trials that the ribbon-weavers of Coventry have already undergone, in consequence of the decline of their occupation arising from that change in fashion which has either superseded ribbons by feathers, or has, in some other way, caused the demand for ribbons to become comparatively very trifling. What the ostriches and the other birds may think of the favour that is bestowed upon their feathers for bonnet decoration we know not; but, in sad seriousness, the anti-ribbon taste of the day has fallen heavily upon one numerous class of industrious workers. Under such circumstances, we looked with anxious curiosity for the specimen ribbons, that Coventry would last year send to the great International gathering of universal industries. The specimens spoke well for the spirit and resolution that still animates the ribbon producers of Coventry, and they were suggestive of confidence in some fresh change, which may bring a better state of things in its train.

The Coventry ribbon manufacturers have a right to the support of their countrymen and their countrywomen; not, indeed, that Englishmen must buy, or English women must wear, ribbons, when they object to make any such purchase or to attach any such accessory to their attire; but, if they do wish for ribbons, and when they do resolve to purchase and to wear them, then let them support Coventry. We are well aware that we are bound to adduce another condition to this support—*merit*, that is, on the part of the Coventry manufacturers. We are content that the support which we claim for Coventry should rest upon this condition of merit. In the face of every difficulty, and in resolute defiance of all adverse circumstances, the manufacturers of Coventry have raised their productions to a perfect equality with the finest ribbons of France and Switzerland; they have the same machinery and the same materials, and they have spared, and are sparing, nothing that can render their productions worthy of the most generous patronage. The process of ribbon-weaving at Coventry is now precisely identical with that which produces the best and most beautiful ribbons of France. The rough and unsightly back of the old Coventry ribbons no longer is a characteristic of their successors of the present day. The colours also are brilliant and effective, and the designs both declare that great improvement has been effected, and that still more decided advance will certainly be achieved. All that the Coventry ribbons ask is, to be dealt with upon the same terms as are accorded to their foreign competitors, assuming the merits to be equal. If buyers would give the same prices for the ribbons of Coventry that they readily give for those of St. Etienne and Basle, Coventry would recover its former prosperity, and its manufacturers would feel themselves to possess such encouragement as would induce them to enter upon the most important enterprises.

The ribbons that were exhibited from Coventry were eminently satisfactory. They showed plainly that they have been produced under the pressure of a peculiar demand, the result of as peculiar a fashion. With a few remarkable exceptions, they were not ambitious, but they were good. The fabric was well made, the patterns were pleasing and well suited to the uses for which they are required, and the colours were effective and unquestionably permanent. The exceptional specimens, which were marvellously executed works after the manner of mediæval illuminations, showed what may be accomplished in ribbon making, and they also declared how thoroughly competent Coventry is to do what may be done in her peculiar manufacture. The only designs that we must altogether set aside are those which consisted of portraits of eminent personages.





F. GOODALL, A.R.A. PINXT

E. GOODALL SCULPT

FELICE BALLARIN RECITING TASSO TO THE PEOPLE OF CHIOGGIA.

THE PICTURE IN THE COLLECTION OF ARTHUR BURNAND, ESQ

LONDON, JAMES S. VIRTUE







Portraits, repeated so many times per yard, are things to be avoided—except, indeed, it should be required to have a large number of such portraits, all of them cut off in separate pieces. But we would strongly advise that the portraits be left altogether to the sun, and to the photographers, his allies, and that they henceforward be banished from Coventry ribbons. They may be most cleverly executed; but, nevertheless, they are the wrong thing, and they must give place to what is the right thing.

We observe that the Messrs. Longmans have sought a fresh application for ribbons, under the form of ribbon book-binding. How far this novel style of binding may prove successful, is a question upon which we are altogether incompetent to form an opinion. It certainly is a laudable experiment. Whatever its success, however, this can be only an incidental use for the productions of the ribbon-loom. The grand object is to secure for Coventry a proper recognition and a becoming support for her staple manufacture, in its normal condition, and for genuine ribbon uses. This ought to be done, and we trust that it will be done. And we trust that the manufacturers of Coventry will not be considered to be less worthy of the favourable regard of Englishmen and Englishwomen, because they have erected a noble School of Design in their town; and further, because they are resolved to seek from English artists and English workmen what they have heretofore but too commonly felt themselves constrained to import from France. Coventry aspires to make genuine English ribbons, which shall be equal (*equal*, at least) to the best ribbons of foreign countries; and Coventry has shown us that she is both in earnest and well qualified to realise her purpose: is it too much to ask that Coventry ribbons should be *the* fashion in England?

Since the close of the Exhibition we have seen, as was stated last month, a numerous series of ribbon book-markers, most beautifully executed at Coventry, in the same mediæval illumination style as the exhibited works we have already noticed. These recent productions of our English ribbon-loom confirm the favourable impression produced by the specimens that appeared at the Exhibition; and, at the same time, they cause us to repeat our emphatic appeal on behalf of the particular class of our manufacturing countrymen who are striving so earnestly, and suffering so severely, and enduring so patiently, at Coventry. The Coventry ribbon-weavers are now sharing, in all its severity, the distress that prevails in Lancashire, and they have as just and also as strong a claim for sympathy and aid. Coventry asks for patronage, not for subscriptions. It proves its claim to the support it asks; surely, then, the appeal will not be made in vain.

#### THE CARVED FURNITURE OF RIPAMONTI, OF MILAN.

The golden period of Art in Italy likewise produced what must after all be considered as the best styles of modern furniture. The favourite Louis Quatorze is only a copy of the gorgeous Venetian of the age of Borromini, and even now it is doubtful if the chastest Grecian can compete for effect with its rich carving and lavish gilding; but if gilt furniture is to be superseded by plain wooden, since the introduction into Europe of mahogany, then we must prefer to either style the fashion of the Italian Cinque-cento period. In cases wherein our English manufacturers have had the advantage of a foreign designer, it may be assumed that they have turned out as fair specimens of workmanship in the department of furniture as they have in others. The principles of design in which those artists are educated prevent them from violating the first essentials of Art, even if they do not enable them to achieve great beauty or originality. As to France or Italy, where Art is a tradition of ages, blunders and solecisms, either of periods or styles, are rarely committed in the articles which have proceeded from their workshops. In the execution, likewise, there is a life and spirit which is rarely met with in British manufactures. The native of the south of Europe has a natural craving for ornament in all things, and from slight beginnings is never satisfied until he has carried it to the highest pitch—in articles, too, upon which, in the Englishman's opinion, it is entirely misapplied.

The utmost perfection of painting, when lavished upon so frail an object as a porcelain vase, or the highest effort of carving applied to a pair of bellows, is apt to provoke a smile which, with us, sometimes borders upon contempt. Yet, if we consider how great a portion of life is spent in the inside of our dwellings, and in the habitual contemplation of these household things, it is no small matter to have as perpetual accompaniments objects of a graceful or imaginative character, which to the fancy at least seem to transport our prosaic matter-of-fact life into the realms of the past, or into other worlds invested with more "purpureal gleams" than the present one can boast of. As we are said to be "beings of a large discourse, looking both before and after," we instinctively cling to those objects which are associated with past centuries,—a cabinet, for example, which recalls the times of Francis I.; a vase that reminds us of Diana de Poitiers; a chair that might have supported a Doge Faliero; or a bell, that, in the hands of a Gino Capponi, might have rung out of Florence the savage hordes of Charles VIII. or Louis XII. With respect to the greater number of show pieces of furniture, it is to be objected that they are generally the principals rather than the accessories of a room. An enormous chimney-piece costing £3,000, a mountain of marble and bronze, whereon statues, sculpture in high and low relief, painting and gilding, in all their various shapes, unite to form a pile sixteen or twenty feet in height,—a sideboard supported by wooden figures the size of life, and mirrors in proportion, with friezes like the eaves of a house-top,—may be splendid and magnificent, but are certainly not made with any view to the fitness of things, or to the requirements of ordinary mortals. Now the object of all Art, in our opinion, ought to be the production of great results by little means. The more mind and the less matter that is put into a work, the greater will be its attractiveness and utility.

Next to architecture, a noble style in furniture is a not insignificant means of perpetuating the glory of nations and the memory of their genius. But they can only owe this effect to the care bestowed upon their construction and preservation. There are times, however, when people are led astray by an entirely different course of tastes and usages. When a certain spirit of commerce, which only lives by changes in the common things of life, comes to be applied to the productions of the Fine Arts, nothing is esteemed save what is new, and contempt becomes the portion of all that is old.

Vasari, in treating of wood-carving in his great work, has ascribed to it a certain hardness and dryness (possibly inherent in the nature of the material) which has rendered it ineligible for all great works of sculpture. We know of no master-piece of the Cinque-cento age in wood, nor do we read of any in ancient times, whatever Dædalus may have done; but certainly it has proved itself to be, in the articles of household furniture and decoration, superior to all its rivals, whether of plaster, leather, *papier-mâché*, or other plastic composition, from the facility with which the sharpness and undercutting can be effected. The remarkable bedroom suite of which we are about to speak are matchless specimens of Italian Renaissance work. They form a species of moveables which are worthy only of a place in some historical mansion, whose owner is placed far above the caprices of *bourgeois* fashion, and whose taste in their selection is beyond the cavil of pretended connoisseurs. A man may well rest content with a piece of furniture which has been carved for a king of France, an emperor of Germany, a Roman cardinal, or a Venetian doge. Surely there is poetry in these things—surely they

"Snatch a grace beyond the reach of Art,"

from their originality and authenticity. Nothing in modern taste can possess in the eyes of the scholar or the man of taste the value which, apart from their intrinsic useful qualities, such elegant decorations assume; and this is a value which time, by making them scarcer, will only tend to increase. Even now, it is not every day that one such important specimen of first-rate Italian Renaissance Art, much less a whole mag-

nificent suite, can be met with for sale at the most fabulous price in any part of Europe. If modern commonplaces are preferred to these, we can only say, *Alii famam habent: alii merentur.*

This most elaborately carved suite of bedroom furniture was designed and executed by Ripamonti, of Milan. It is worked in Indian walnut-tree, with bas-relief panels of maple, mounted with highly-chased bronze mouldings, and double gilt. It consists of one bedstead, two pedestal cupboards, a high wardrobe, and two dwarf ones, one oblong table, two elbow chairs, and four small ones. The bedstead, which is an Arabian half-tester, has draperies of double blue velvet, with panels illustrating Adam and Eve in Paradise, Eve tempted by the Serpent, the Deluge, the Return of the Waters, the Adoration of the Magi, and is constructed so that it may be divided and put up as two single bedsteads. The two pedestal cupboards are fitted with shelves, with bas-reliefs on the doors illustrating the Genius of Evil, and on the back panels the Triumph of Good over Evil. The high wardrobe is fitted with a deep drawer at the bottom, with bas-reliefs, and has a large looking-glass on the door with a semi-circular cornice, beautifully carved with globe and figures. The two dwarf wardrobes, surmounted by looking-glass backs, contain eighteen bas-reliefs, illustrating various incidents in the life of man. The two elbow and four small chairs are richly carved all round, with tops surmounted by figures supporting a shield, for receiving the arms, crest, or cipher of purchaser.

The whole forms one of the most complete and superb sets of furniture ever made, even in Milan, so noted for the magnificence of its Art; and the execution of the bas-reliefs and carvings is of the purest and noblest description, equally removed from the heaviness of the German and the *blague* of the French.\*

#### OBITUARY.

##### MR. ABRAHAM SOLOMON.

WHEN, at the commencement of last year, we were in personal communication with this artist, respecting the biographical sketch of him published in our number for March, we little expected it would be our melancholy duty at an early period to record his death. In the prime of life, and, to all appearance, in the enjoyment of health, there seemed to be every prospect of a long and active career. It has been otherwise decreed: and Mr. Solomon died, on the 19th of December, from heart disease, at Biarritz, whither he had gone, by the advice of his medical attendants, in hope of arresting the progress of the malady under which he sank ultimately.

We have little or nothing to add to the remarks already made on his professional career, and must refer those of our readers who desire to learn anything of him to the previously published notice. His death is certainly a loss in the Art-world, for had life been spared, better works than any he had hitherto produced would undoubtedly have appeared. His later pictures, such as 'Waiting for the Verdict,' and 'Lost and Found,' are decidedly of a progressive character as studies of human nature, and for technical qualities of painting. He was, in fact, entering upon a new phase of his practice, which, in all probability, would ere very long have given him increased popularity and the academical rank to which he was rapidly winning his way. There are some who consider—and we are of the number—that he had already become entitled to this distinction.

Mr. Solomon, who had not reached his thirtieth year, was highly esteemed by those who had the pleasure of his acquaintance. Of a kind and amiable disposition, unassuming, affable, and genial, he has left a large circle of friends to lament his death. He was married, but had no family. His sister, Miss A. Solomon, and a younger brother, Mr. S. Solomon, are favourably known as artists.

\* The whole of this most beautiful suite was purchased by Mr. Woodgate, and will be shown by him to any applicant at his rooms, 95, High Holborn.



# HISTORY OF CARICATURE AND OF GROTESQUE IN ART.

BY THOMAS WRIGHT, M.A., F.S.A.  
THE ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

CHAPTER II.—Uses of the Mask among the Romans.—Scenes from Roman Comedy.—The Sannio and Mimus.—Animals introduced in the characters of men.—The Pigmies, and their introduction into Caricature; the Farm-yard; the Painter's Studio; the Procession.—Political Caricature in Pompeii.

THERE can be no doubt that the Romans derived their theatre from that of the Greeks, to which it bore a close resemblance, both in its character and in its buildings. With both peoples it was a popular institution, open to the public, where the

state or a wealthy individual paid for the performance; and therefore the theatre itself was necessarily of very great extent, and, in both countries, open to the sky, except that the Romans provided for throwing an awning over it. But before the introduction of this theatre, there had existed among the Romans various sorts of performances, of a satiric and mimical description, resembling, in many respects, those which in Greece had preceded the invention of the regular drama. In fact, such sorts of performances are found among every people in a certain state of imperfect civilisation. As the Roman comedy, however, was copied from the new comedy of the Greeks, and therefore did not admit of the introduction of caricature and burlesque on the stage, these were left especially to the province of the pantomime and farce, which the Romans

or some other sonorous metal, or at least lining the mouth with it, so as to reverberate, and give force to the voice, and also to the mouth of the mask something of the character of a speaking-trumpet.\* All these accessories could not fail to detract much from the effect of the acting, which must in general have been very measured and formal, and have received most of its importance from the excellence of the poetry, and the declamatory talents of the actors. We have pictures in which scenes from the Roman stage are accurately represented. Several rather early manuscripts of Terence have been preserved, illustrated with drawings of the scenes as represented on the stage, and these, though belonging to a period long subsequent to the age in which the Roman stage existed in its original character, are, no doubt, copied from drawings of an earlier date. A German antiquary of the last century, Henry Berger, published in a quarto volume a series of such illustrations from a manuscript of Terence in the library of the Vatican at Rome, from which two examples are selected, as showing the usual style of Roman comic acting, and the use of the mask. The first (No. 1) is the opening scene in the *Andria*. On the right, two servants have brought provisions, and on the left appear Simo, the master of the household, and his freedman, Sosia, who seems to be entrusted with the charge of his domestic affairs. Simo tells his servants to go away with the provisions, while he beckons Sosia to confer with him in private :—

*Si. Vos istæ intro auferte; abite. Sosia, Adesdum; paucis te volo. So. Dictum puta, Nempe ut eurentur recte hæc. Si. Imo aliud. Terent. Andr., Actus I., Scena 1.*

When we compare these words with the picture, we cannot but feel that there is an unnecessary degree of energy put into the *pose* of the figures; which is perhaps less the case in the other (No. 2), an illustration of the sixth scene of the fifth act of the *Adelphi* of Terence. It is the meeting of Geta, a rather talkative and conceited servant, and Demea, a countryfied and churlish old man, his acquaintance, and of course superior. To Geta's salutation, Demea asks churlishly, as not at first knowing him, "Who are you?" but when he finds that it is Geta, he changes suddenly to an almost fawning tone :—

*G. .... Sed ecum Demeam. Salvus fies. D. Oh, qui vocare? G. Geta. D. Geta, hominem maximi Pretii esse te hodie judicavi animo mei.*

That these representations are truthful, the scenes in the wall-paintings of Pompeii leave us no room to doubt. One of these is produced in our cut No. 3, which is no doubt taken from



Fig. 1.—A SCENE FROM TERENCE.

had derived from their own forefathers, and to which they were much attached. The spirit of caricature was, indeed, stronger among the Romans than among the Greeks, and found many ways of displaying itself, which we, at least, have not traced among the older civilisation of the latter people.

Whether the Romans borrowed the mask from the Greeks, or not, is rather uncertain, but it was used as generally in the Roman theatres, whether in comedy or tragedy, as among the Greeks. The Greek actors performed upon stilts, in order to magnify their figures, as the area of the theatre was very large and uncovered, and

without this help they were not so well seen at a distance; and one object of utility aimed at by the mask is said to have been to make the head appear proportionate in size to the artificial height of the body. It may be remarked that the mask seems generally to have been made to cover the whole head, representing the hair as well as the face, that the character of age or complexion might be given complete. Among the Romans the stilts were certainly not in general use, but still the mask, besides its comic or tragic character, is supposed to have served useful purposes. The first improvement upon its original structure is said to have been the making it of brass,



Fig. 2.—GETA AND DEMEA.

a comedy now lost, and we are ignorant who the characters are intended to represent. The *poses* given to the two comic figures, compared with the example given from Berger, would lead us to suppose that this over-energetic action was considered as part of the character of comic acting.

The subject of the Roman masks is the more interesting, because they were probably the origin of many of the grotesque faces so often met with in mediæval sculpture. The comic mask was,

indeed, a very popular object among the Romans, and appears to have been taken as symbolical of everything that was droll and burlesque. From the comic scenes of the theatre, to which it was first appropriated, it passed to the popular festivals of a public character, such as the Lupercalia, with which, no doubt, it was carried into the Carnival of the middle ages, and to our masquerades. Among the Romans, also, the use of the mask soon passed from the public festivals to



Fig. 3.—COMIC SCENE FROM POMPEII.

private supper parties.† Its use was so common that it became a plaything among children, and was sometimes used as a bugbear to frighten them. Our cut No. 4, taken from a painting at Resina, represents two cupids playing with a

\* It is said to have received its Latin name from this circumstance, *persona*, a personando. See Aulus Gellius, Noct. Att., lib. v. c. 7.

† See the allusions to the use of masks in private parties among the Romans, in Pliny, Epist. i. 15, and ix. 36.



mask, and using it for this latter purpose, that is, to frighten one another; and it is curious that the mediæval gloss of Ugutio explains *larva*, a mask, as being an image "which was put over the face to frighten children."\* The mask thus became a favourite ornament, especially on lamps, and on the antefixa and gargoyls of Roman buildings, to which were often given the form of grotesque masks, monstrous faces, with great mouths wide open, and other figures, like those of the gargoyls of the mediæval architects.

While the comic mask was used generally in the burlesque entertainments, it also became cha-

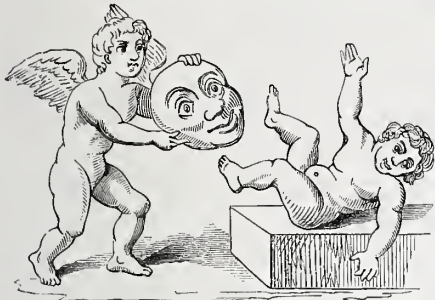


Fig. 4.—CUPIDS AT PLAY.

acteristic of particular characters. One of these was the *sannio*, or buffoon, whose name was derived from *σάννος*, "a fool," and who was employed in performing burlesque dances, making grimaces, and in other acts calculated to excite the mirth of the spectator. A representation of the *sannio* is given in our cut No. 5, copied from one of the engravings in the "Dissertatio de Larvis Scenicis," by the Italian antiquary, Ficoroni, who took it from an engraved gem. He holds in his hand what is supposed to be a brass rod, and he has probably another in the

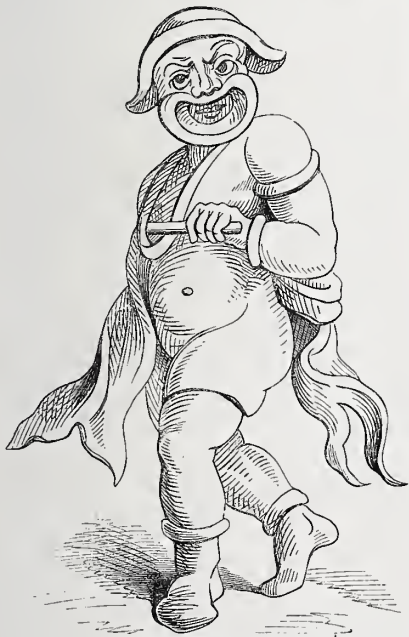


Fig. 5.—THE ROMAN SANNIO, OR BUFFOON.

other hand, so that he could strike them together. He wears the *soccus*, or low shoe peculiar to the comic actors. The buffoon was a favourite character among the Romans, who introduced him constantly into their feasts and supper-parties. The *manducus* was another character of this description, represented with a grotesque mask, presenting a wide mouth and tongue lolling out, and said to have been peculiar to the Atellan plays. A character in Plautus (*Rud.*, ii. 6, 51) talks of hiring himself as a *manducus* in the plays.

"Quid si aliquo ad ludos me pro manduco locem?"

The mediæval glosses interpret *manducus* by *joculator*, "a jogelors," and add that the charac-

\* "Simulærum..... quod opponitur faciei ad terrendis parvos." (Ugutio, ap. Ducange, v. *Masca*.)

teristic from which he took his name was the practice of making grimaces like a man gobbling up his food in a vulgar and gluttonous manner.

Ficoroni gives, from an engraved onyx, a figure of another burlesque performer, copied in our cut No. 6, and which he compares to the Catanian dancer of his time (his book was published in 1754), who was called a *giangurolo*. This is considered to represent the Roman *minus*, a class of performers who told with mimicry and action scenes taken from common life, and more especially scandalous and indecent anecdotes, like the jogelors and performers of farces in the middle ages. The Romans were very much attached to these performances, so much so, that they even had them at their funeral processions and at their funeral feasts. In our figure, the *minus*



Fig. 6.—ROMAN TOM-FOOL.

is represented naked, masked (with an exaggerated nose), and wearing what is perhaps intended as a caricature of the Phrygian bonnet. In his right hand he holds a bag, or purse, full of objects which rattle and make a noise when shaken, while the other is supposed to hold the *crotalum*, or castanets, an instrument in common use among the ancients.

These characters are all of interest to our subject, because they were all reproduced, under some shape or other, in the middle ages. But we return to Roman caricature, one form of which seems to have been especially a favourite among the people. It is difficult to imagine how the story of the pigmies and of their wars with the cranes originated, but it is certainly of great antiquity, as it is spoken of in Homer, and it was a very favourite legend among the Romans, who eagerly sought and purchased dwarfs, to make

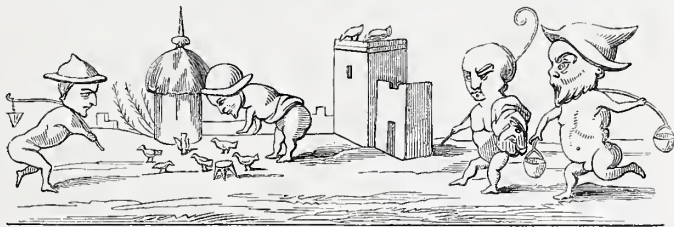


Fig. 7.—THE FARM-YARD IN BURLESQUE.

fashionable patrician, though he is seated as bare-legged and bare-breeched as the artist himself. Both are distinguished by a large allowance of nose. The easel here employed resembles greatly the same article in use in modern times, and might belong to the studio of a modern painter. Before it is a small table, probably formed of a slab of stone, which serves for a palette, on which the painter spreads and mixes his colours. To the right a servant, who fills the office of colour-grinder, is seated by the side of a vessel placed over hot coals, and appears to be preparing colours, mixed, according to the directions given in old writers, with punie wax and oil. In the background is seated a student, whose attention is taken from his drawing by what is going on at the other side of the room, where two small personages are entering, who look as if they were amateurs, and who appear

domestic pets of them. The pigmies and cranes occur frequently among the pictorial ornamentations of the houses of Pompeii and Herculaneum. But the painters of Pompeii not only represent them in their proper character, but they made use of them for the purpose of burlesque, or caricaturing the various occupations of life—domestic and social scenes, grave conferences, and many other subjects, and even personal character. In this class of caricatures they gave to the pigmies, or dwarfs, very large heads, and very small legs and arms. I need hardly remark that this is a class of caricature which is very



Fig. 8.—AN ASILLA BEARER.

common in modern times. Our first group of these pigmy caricatures (No. 7) is taken from a painting on the walls of the Temple of Venus, at Pompeii, and represents the interior of a farmyard in burlesque. The structure in the background is perhaps intended for a hayrick. In front of it, one of the farm servants is attending on the poultry. The more important-looking personage with the pastoral staff is possibly the overseer of the farm, who is visiting the labourers, and this probably is the cause why their movements have assumed so much activity. The labourer on the right is using the *asilla*, a wooden yoke or pole, which was carried over the shoulder, with the *corbis*, or basket, suspended at each end. This was a common method of carrying, and is not unfrequently represented on Roman works of Art. Several examples might be quoted from the antiquities of Pompeii. Our cut No. 8, from a gem in the Florentine Museum, represents a grasshopper carrying the *asilla* and the *corbis*.

A private house in Pompeii furnished another example of this style of caricature, which is given in our cut No. 9. It represents the interior of a painter's studio, and is extremely curious, on account of the numerous details of his method of operation with which it furnishes us. The painter, who is, like most of the figures in these pigmy caricatures, very scantily clothed, is occupied with the portrait of another, who, by the rather exaggerated fulness of the gathering of his toga, is evidently intended for a dashing and

to be talking about the portrait. Behind them stands a bird, and when the painting was first uncovered there were two.

According to an ancient writer, combats of pigmies were favourite representations on the walls of taverns and shops;\* and, curiously enough, the walls of a shop in Pompeii has furnished the picture represented in our cut No. 10, which has evidently been intended for a caricature, probably a parody. All the pigmies in this picture are crowned with laurel, as though the painter intended to turn to ridicule some overpompous triumph, or some public, perhaps religious, ceremony. The two figures to the left, who are clothed in yellow and green garments, appear to be disputing the possession of a bowl containing a liquid of some kind. One of these,

\* ἐπὶ τῶν καπηλίων. Problem. Aristotelic. Sec. x. 7.



like the two figures on the right, has a sort of hoop thrown over his shoulders. The first of the latter personages wears a violet dress, and holds in his right hand a rod, and in his left a statuette, apparently of a deity, but its attributes are not distinguishable. The last figure to the right has a robe, or mantle, of two colours, red

and green, and holds in his hand a branch of a lily, or some similar plant; the rest of the picture is lost. Behind the other figure stands a fifth, who appears younger and more refined in character than the others, and seems to be ordering or directing them. His dress is coloured red. We can have no doubt that political and per-

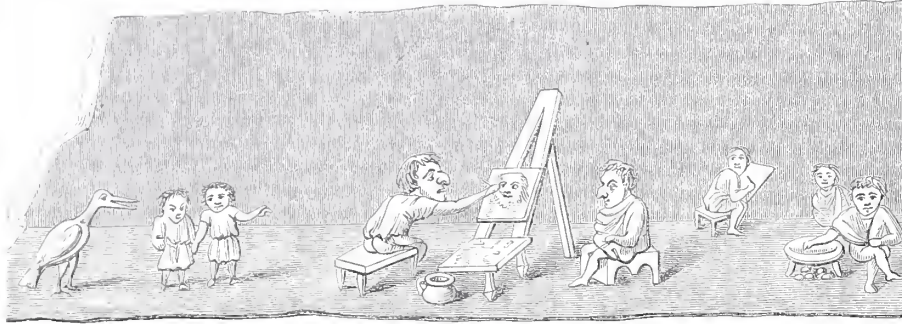


Fig. 9.—A PAINTER'S STUDIO.

sonal caricature flourished among the Romans, as we have some examples of it on their works of Art, chiefly on engraved stones, but these are mostly of a character we could not here conveniently introduce; but the same rich mine of Roman Art and antiquities, Pompeii, has furnished us with one sample of what may be

properly considered as a political caricature. In the year 59 of the Christian era, at a gladiatorial exhibition in the amphitheatre of Pompeii, where the people of Nuceria were present, the latter expressed themselves in such scornful terms towards the Pompeians, as led to a violent quarrel, which was followed by a pitched



Fig. 10.—PART OF A TRIUMPHAL PROCESSION.

battle between the inhabitants of the two towns, and the Nuceria, being defeated, carried their complaints before the reigning emperor, Nero, who gave judgment in their favour, and condemned the people of Pompeii to suspension from all theatrical amusements for ten years. The feelings of the Pompeians on this occasion

are displayed in the rude drawing represented in our cut No. 11, which is scratched on the plaster of the external wall of a house in the street to which the Italian antiquarians have given the name of the street of Mercury. A figure, completely armed, his head covered with what might be taken for a mediæval helmet, is descending

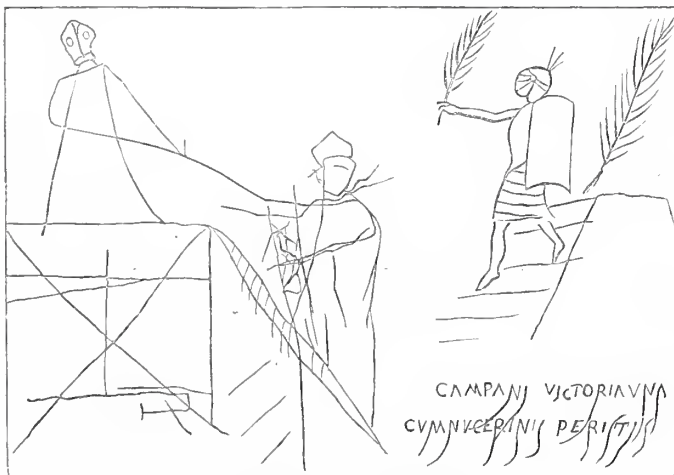


Fig. 11.—A POPULAR CARICATURE.

what appear to be intended for the steps of the amphitheatre. He carries in his hand a palm-branch, the emblem of victory. Another palm-branch stands erect by his side, and underneath is the inscription, in rather rusty Latin, "CAMPANI VICTORIA VNA CVM NUCERINIS PERISTIS"—"O Campanians, you perished in

the victory together with the Nuceria." The other side of the picture is more rudely and hastily drawn. It has been supposed to represent one of the victors dragging a prisoner, with his arms bound, up a ladder to a stage or platform, on which he was perhaps to be exhibited to the jeers of the populace.

## THE TURNER GALLERY.

### BOATS OFF CALAIS.

Engraved by J. Cousen.

CALAIS, in its sea-board, has often proved a tempting spot for our marine painters; its proximity to our own country renders it a convenient place of resort, while its picturesque character is attractive to the artist; few towns on the French coast, of tolerable easy access, are more so. In Turner's time Calais presented a very different appearance to what it now does, so far as the inhabitants are concerned. It was then much frequented by the English, who resorted to it in great numbers. A writer of that period—we are speaking of about forty years ago—says, "Every second person one meets on the quays is English. Almost all the shopkeepers speak some English, and all the waiters do. The inns are very large and commodious, and the French and the English tradespeople of Calais seem to make it their whole study to render the town and all connected with it as English as possible. English inns, English coaches, English baths, English schools, and a playhouse English and French alternately. Englishmen are seen driving and riding about in all directions, and apparently of all trades and callings, from the squire down to the journeyman manufacturer,—the former followed by six or seven English pointers or setters, and the latter with his apron twisted round his waist, and bustling off to the English factories in the neighbourhood of the town. English ladies are seen walking in all the public places, and English nursery-maids leading about whole strings of expatriated babies." Times have greatly changed since; Calais has long been almost deserted by our countrymen as a place of even temporary sojourn, Boulogne has superseded it in their estimation, or the steamboat and railroad have carried them away to other and more distant continental residences.

Turner painted this picture in 1827, one of the years which include his second or best period, as it is generally considered. In the catalogue of the Royal Academy Exhibition of that year it was called, 'Now for the Painter (rope): Passengers going on Board,' a title which, it is said, he adopted in allusion to a picture by Calcott, exhibited in the preceding year, and which bore the name of 'Dutch Fishing Boats running foul in the endeavour to board, and missing the Painter-rope.' In examining Turner's work in detail, it is not very easy to make some parts of it harmonise with our ideas of the truth of such a scene; but then we must remember that it was painted before steam had rendered the passage of the channel both easy and convenient. The larger vessel is a heavy-built lugger, apparently without cabins; it is crowded with passengers, all of whom are on deck. It is probable such boats were engaged in those days to carry passengers from one town on the French coast to another; they certainly were not of the class usually employed for such a purpose between Calais and Dover. The nearer vessel is a small fishing-boat, the owner of which has taken some females on board to transfer them to the larger. The two are nearly crossing each other's path, but the crew of the fisherman are taking in sail, while the helmsman signals the other to slacken speed; accordingly the fore-sail of the passenger-boat is being lowered, and a sailor in the stern is preparing to cast out the "painter," though the boats are at present widely separated.

The arrangement of the objects introduced into this picture is admirable, regarded from an artistic point of view. The water is very beautifully painted, the crests of the waves sparkling with the reflected light of the sky, which has poured down in a lengthened line on the water between the vessels, bringing the nearer of the two into strong relief, and throwing back to a considerable distance the harbour and houses of old Calais.

This most valuable example of Turner's pencil is of large size, and is in the possession of J. Naylor, Esq., of Liverpool, whose taste and judgment have enabled him to collect a choice gallery of the works of British artists.





J.M.W. TURNER. R.A. PINX.

## BOATS OFF CALAIS.

FROM THE PICTURE IN THE POSSESSION OF J. NAYLOR ESQ.







## REFORM OF THE PATENT LAWS.

IN the last session of Parliament, Sir Hugh Cairns, M.P. for Belfast, moved an address to the Crown, praying for the appointment of a royal commission to inquire into the operation of the laws concerning Patents for Inventions. The motion was agreed to, and in accordance therewith, a royal commission has been appointed for the purpose. The commissioners are Lord Overstone, Lord Stanley, M.P., Chief Justice Erle, Vice-Chancellor Wood, the Attorney-General (Sir W. Atherton), Sir H. Cairns, Q.C., Mr. R. Grove, Q.C., Mr. W. M. Hindmarch, Q.C., Mr. W. Fairbairn, Mr. W. E. Forster, M.P., and Mr. Horatio Waddington. It will thus be seen that seven out of eleven are lawyers, and that there are but two directly connected with manufacturing interests. How far the composition of this commission is likely to give satisfaction to those classes of the community most affected by the operation of the patent laws is not for us to judge; but in view of the fact, that the greatest abuses and anomalies in connection with the patent laws notoriously spring from defects in jurisprudence, or from faults in our legal procedure, it can hardly be thought judicious to give so great a preponderance to men whose interests and prejudices must alike go against any radical reform of the law. It is scarcely to be expected that gentlemen of the long robe will direct all their energies to the curtailment of litigation; and as four of the commissioners either hold, or have held, the office of Attorney or Solicitor-General, it is not to be expected that they will consider the fees drawn by the crown lawyers from the Patent Fund (viz., £9,700 per annum) excessive, or that this payment ought altogether to be abolished. But on the principle that an equine present is not to be regarded too closely in the dental region, we must be thankful that a commission has been appointed of any kind, and await in good season for reforms recommended. The commission is called together to inquire into the health of a patient who suffers from a complication of complaints, and the homœopathic system will not be applicable to the case—infinite doses of reform will produce no cure, which can only be effected by amputation in some parts, and a thorough change in the constitution. It is the duty of the public to put the commissioners in possession of the symptoms of the malady, and all who have grievances to complain of, or suggestions to offer, should attend and give evidence when the commissioners sit. The public should distinctly understand that they have a right to present themselves before the commissioners, and to enunciate their views on the operation of the patent laws. They should also bear in mind, in doing so, that a commission generally determines beforehand how far it intends to go in recommending reform, and therefore shapes its course accordingly: endeavouring, by fishing queries, to elicit from the witnesses a concurrence in preconceived views, and to obtain from them such testimony only as may coincide with their opinions. Thus, while seeming to give their own opinions, many witnesses are led to echo only those of their interrogators, and by sophistical subtleties are led to give expression to sentiments foreign to their principles, or opposed to their convictions. Against which, let all unpractised witnesses beware.

The patent laws so intimately concern and affect all engaged in Art-manufactures, and are so mixed up with questions of copyright and protection of designs, that we think many of the readers of the *Art-Journal* will consider the present time to be one peculiarly favourable for a brief inquiry into the patent law as it was prior to 1852; how the amended law has worked, and what amendments and reforms are now required. We are probably on the eve of changes in these laws; let us see what improvements are required, and, in our respective spheres, exert all our influence to bring them about.

It would have been difficult to devise a more complicated, crass, and perverse system of jurisprudence, as regards property in inventions, than that which prevailed in England from the time of James I. down to the year 1852. During that long period the laws and practice relating to

nearly all other species of property had received progressive modifications, to render them in unison with the altered character of the times, while, on the contrary, the patent laws rested for their basis on the Act of James I., and the practice in connection with their grant, &c., was regulated by traditions handed down almost from the days of the Conqueror. Commencing with 1780, or thereabouts, rapid, nay, gigantic, strides had been made in all the material arts,—the use of steam had become known, gas lighting quickly followed, and the cotton manufactures had started into a vitality hitherto unknown. Later on, still more brilliant discoveries revolutionised trade and commerce, and carried British manufactures to every port in the world, and placed this country foremost among the nations of the world. Yet all this progress, all these brilliant discoveries and inventions, failed to bring any improvements in the obstructive law of patents, or any amelioration of the spirit with which patents were regarded. It seemed to be the policy of the state, and the aim of judges and juries, to curtail patent privileges, and to deal harshly with patentees, as monopolists whose rights were to be restricted within the narrowest bounds. Prior to the reign of James I., the power of granting privileges for the sole vending of manufactures, which had always been claimed and exercised by our sovereigns, had been abused in a flagrant manner. Parliament, which, under Elizabeth, had become a mere registry office of her edicts, had, in the time of her successor, recovered some of its former power, and by the Act in question (21 James I., A.D. 1623) limited the power of the Crown to granting patents for fourteen years for new manufactures only, and took away the right of granting patents for such injurious monopolies as had in previous reigns been common. With one or two unimportant exceptions, this Act of James I. has remained the only statute law in force concerning inventions, from its passing, down to the year 1852. The procedure, however, has remained replete with anomalies. Thus, separate grants were necessary in order to obtain protection in the respective kingdoms of England, Scotland, and Ireland. A patent for England had no force either in Scotland or Ireland. United under one crown, and controlled by one legislature, the three countries were treated, as respects patent privileges, as alien nations. The fees demanded for a patent for England amounted to about £95, those for Scotland to about £60, and for Ireland not less than £122. Each patent required, in addition, the enrolment of a separate specification, with heavy stamps and charges, so that the average cost of each specification, with the necessary drawings, amounted to at least £30. The result was, that to acquire legal rights for an invention in the United Kingdom, something like £500 had to be disbursed. As an instance of the exorbitant charges under the old régime may be mentioned the fact, that the mere copy of an English specification of a patent for Electric Telegraphs cost £150. The Scotch patent, down to 1852, was written in dog Latin, and addressed, say, to "Domino" Ebenezer Crankwell. Nothing could be more loose and unsatisfactory than the mode adopted in making these grants. The applicant had merely to give in a title for his invention, without any qualifying description. His petition was the first step in a series of circumlocutions almost marvellous. First of all it went to the Home Office, for a reference to the Attorney-General, then to the Attorney-General for a report, and then back again to the Home Office for a warrant, then to the Attorney-General again for a bill, and then to the Queen for the sign manual. The Queen's bill, as it was called, had to be converted into the signet, and Privy Seal bill, and finally these little bills, being left at the Lord Chancellor's office, were transformed into letters patent, whereto was appended that formidable symbol, the great seal of Great Britain. Until the last stage, or the actual sealing of the patent, no priority or protection was acquired; and as the intricate processes above described could scarcely ever be completed in less than six weeks, there was some danger of the invention becoming known to the public, or appropriated by others in the meantime. The routine for procuring the Irish and Scotch patents was much the same, the officials in those places having as much relish for fees as their English brethren.

When no opposition had been made to the grant no description of the invention was required; but when opposition was entered, the applicant had to deposit a sort of prospectus of his invention, which in general was so wide as to leave him at full liberty to claim, in his final specification, whatever he could find analogous to the invention. If we are to believe all the tales told of injustices committed in this respect, we must come to the conclusion that no better system for the perpetration of fraud could have been devised by the ingenuity of man. In the year 1849, however, the then Attorney-General, Sir John Romilly, issued an order that no patent should pass until the applicant had made a deposit of an outline description of his invention; but as no one was empowered to decide whether or no this description was sufficient or otherwise, it proved to be a very ineffectual check on the malpractices alluded to. Another crying evil was the including in one patent half a dozen distinct substantive inventions. The spirit of the law was against the practice, but the letter of the law tolerated the abuse, for which there was some show of reason in the enormous cost of procuring the grant. There were three offices at which the specifications of patents might be filed, or, as it was called, enrolled, viz., the Enrolment Office, the Rolls Chapel, and the Petty Bag Office. The consequence of this arrangement was, that the public had in general to visit all three, before they could read one of these documents. And as, at each office, a fee was demanded, it was frequently no light matter to peruse a series of specifications. A witness before a commission which sat in 1850 on the patent laws, stated that he had paid as much as £100 for reading the specifications of patents relating to marine propulsion. Moreover, the practice was to write these documents in old English characters, on long, dirty, rolls of parchment, so that the process of deciphering these hieroglyphics, to the general public, was nearly as abstruse as that of reading Egyptian palimpsests. There were no printed records, indices, or digests. The Patent Office of England, prior to 1852, consisted of a small back room on the second floor, in an obscure court, with one clerk; and all its records consisted of half a dozen ancient volumes, which stood uncovered on a deal shelf.

When the world had progressed so far as the year 1851, and the first Exhibition had come forth like a meteor to dazzle our senses, it seemed to be generally thought that our patent laws required a little amendment. Englishmen have a profound veneration for traditional customs, immemorial usages, and ancient laws, but they occasionally come to the conclusion that they would be all the better for a few adaptations to modern requirements; and hence in the course of half a century or so, some improvements come to be made in most of our institutions. Seeing that no notable alteration either in the statute law or practice of patents had been adopted from the days when witches were burnt, it could not be said that we had been over hasty in legislation, or at all inclined to frequent changes. After several abortive attempts had been made to pass a law, the Act commonly called "The Patent Law Amendment Act, 1852," became the law of the land, and effected the most important alterations, if not actual improvements.

Its first provision is to abolish that exclusive jurisdiction over patent matters which had hitherto been exercised by the Lord Chancellor, and to vest that power in a commission consisting of the Lord Chancellor, the Master of the Rolls, and the Attorney and Solicitor-General, and in such other persons as the Queen may appoint. To these commissioners it gives power to frame rules which are to have all the force of law. It then goes on to enact that in all cases a specification describing the invention, either in a provisional or complete manner, shall be filed before any patent shall be granted. It dates protection from the day on which such specification is filed, instead of from the actual sealing, as hitherto. And it provides that one grant shall suffice to protect the invention throughout the United Kingdom and Channel Islands, thus abolishing all separate grants. It then fixes the fees, and provides for the payment of progressive stamp duties, at the end of three and seven years from the date of the grant.



The fees payable are, £5 on presenting a petition, £5 on giving notice to proceed, £10 for the warrant and seal, and £5 on the final specification. The stamp duties are £50, payable before the expiration of three years, and £100 payable before the end of seven years from the date of the grant, making in all £175 for the full term of fourteen years. The Act provides that all specifications shall be filed, instead of being enrolled; and by the rules of the commissioners all these documents are indexed, printed, and published. All licenses, assignments, mortgages, and other dealings with patents, are required to be registered, whereby the public may readily learn who is the real owner of a patent, or by what right any claim can be sustained. The Act simplifies the procedure, and the rules, since issued by the commissioners, have tended to make improvements in the same direction. The Act provides two modes of applying for protection,—the one is by filing a petition, accompanied by what is called a provisional specification, containing a summary or synopsis of the invention, leaving its full description to be embodied in an after and complete document, filed within six months from the date; and the other mode is by lodging with the petition a complete and final specification, without the intervention of the provisional document. The former course is that most commonly adopted, because in that case the provisional paper is kept secret for six months; whereas in the latter mode the specification is open to the public, who may first peruse it, and then enter an opposition to the granting of the patent. The procedure briefly described runs much in this manner: the inventor petitions the Queen for a patent, and accompanies the petition with a legal declaration verifying the facts. With a provisional or complete specification, these papers when left at the Patent Office are referred to the Attorney or Solicitor-General, who allows or disallows them. The duties of the law officers seem to resolve themselves into ascertaining that the specification describes some substantive invention, and not more than one invention; that it agrees with the title, and appears to be the proper subject-matter for a grant. But it is clearly no part of the duty of these officers to inquire into the novelty or utility of the invention: the whole onus in these matters is thrown on the inventor. The Attorney-General would not think it a part of his duty to refuse a patent one day for the same invention he had allowed a grant the day before. There is not the slightest reason to suppose that these crown officers would offer any objection to a specification disclosing an invention which had been known and used these last fifty years. Condensing steam in a separate vessel spinning by rollers, or the use of the hot blast in the manufacture of iron, might all be claimed any day in the course of next month, without demur on the part of any officials, and just as well as though they had never formed the subjects of well-known patents. So that the papers be *en règle*, and there be no incongruities between the title and the description, protection will be allowed as a matter of course. When this protection is obtained, the inventor may rest awhile and try experiments, or better still, try to sell his invention. At any rate he is not bound to proceed further for four months, when he must pay £5 more, and give notice to proceed. This notice is advertised, and opponents, if any, must enter their opposition within twenty-one days from the appearance of the notice in the *Gazette*. If any are entered, they are disposed of by the Attorney or Solicitor-General, who has full power to determine the matter, and whose decision is practically without appeal. The next step, supposing that the opposition has been overruled, or that none has been entered, is to apply for the warrant and seal, which costs £10, and then to lodge a complete specification, if, as is usually the case, the patent had been applied for with a provisional document. This deed is required to be written, book form, on parchment bearing a £5 stamp, and must be accompanied with a duplicate on paper for the use of the queen's printer. To preserve his rights in force, the patentee must, before the expiration of three years from the date of protection, pay at Somerset House the sum of £50, and there get his patent deed or great seal parchment stamped, and then take it to the office

of the Commissioners of Patents for Registration; and in like manner before the end of seven years, always dating back from the original protection. The requirements in this respect are, with the exception of the fees, not very onerous, yet we have heard of all kinds of mistakes and blunders at this stage of the process. Some patentees had forgotten the period when these payments became due; others sent from the country the sums payable, but omitted to forward the deeds; others, in great hurry, and at the last moment, had gone to the wrong office; and in one instance a patentee at the usual last moment went to Somerset House with a cheque for £50, and learned there too late that current coin of the realm or veritable bank notes only are received; and so from these and other like causes many patents have been lost, or, to use legal phraseology, have become wholly void and determined.

Before proceeding to comment on the shortcomings of the Act of 1852, it may be well to remark upon some of the improvements it has brought about. For, defective as the present system is universally admitted to be, when compared with that which it superseded, it must be admitted to possess many merits. First and foremost is the reduction of fees. Under the old practice the bare fees amounted to £345 for protection in the three kingdoms, whereas now £175 covers the cost for the full term. Formerly the whole cost had to be defrayed in the first instance, before it could be known whether the invention was likely to be successful or otherwise; now the expenditure is progressive, and if three years' trial does not seem to warrant further outlay, none need be incurred. For £5 sufficient protection may be secured to enable experiments to be tried, or results to be tested. No man need venture a heavy stake on speculative discoveries. Provisional protection gives him the opportunity of gaining publicity for his invention, and publicity often brings conviction of inutility. Moreover there are now more ample means of gaining information on prior patents than formerly existed. Ten years ago it was extremely difficult to ascertain what had been done in any particular branch of Art, whereas now he must wilfully shut his eyes who overlooks what may interfere with the subject in hand. The whole of the specifications are in print, illustrated by numerous indexes and digests, and a library replete with scientific works is open free to all comers. It is much to be regretted that these valuable aids are not so commonly used as they should be; but this arises from the fact that inventors, as a class, are disinclined to inquire into the novelty or utility of their ideas, and prefer to remain in ignorance of previous efforts, rather than incur the risk of stumbling on similar plans. Hence arise those numerous reproductions, and renewed patentings of old inventions, which are so great an opprobrium to the present age, and which form a strong plea for a compulsory search into the novelty of inventions submitted to the Patent Office. Where the desire exists to inquire into novelty, there are now abundant means of carrying out the object; he who wishes to be deceived, can, however, still very effectually deceive himself.

Not the least important feature of comparison between the old and new systems is the great increase in the number of applications which has arisen within the last ten years. Prior to 1852 the average number of patents in England never exceeded 500, whereas since 1852 the average annual number of applications has been 3,000, of which 2,000 are annually completed. It will be presently seen that a very large proportion die off for want of that pecuniary nourishment which the law requires; but the fact of there being as many as 3,000 applications per annum, shows clearly that the amended law has stimulated invention, and that it has been appreciated by that class for whose benefit it was intended.

We will now proceed to consider the objections brought against the present law and practice. The "Report of the Commissioners of Patents for 1861," ordered to be printed by the House of Lords, August 7, 1861, and sold for twopence at the House of Lords' Parliamentary Paper Office, in the palace at Westminster, forms a bill of indictment against the present system. From it we learn that the number of applications for provi-

sional protection recorded within the year 1861, was 3,276; the number of patents passed thereon 2,047; the number of specifications filed 2,015; and the number of applications lapsed or forfeited, the applicants having neglected to proceed for their patents, was 1,229. From the 1st of October, 1852, to the 17th of June, 1854, 4,000 patents were passed, being the first 4,000 passed under the Act. Now the first progressive stamp duty of £50 was paid on 1,186 only of these, and 2,814 became void. The additional progressive stamp duty of £100 was paid at the end of the seventh year on 690 only of the 1,186, on which £50 had previously been paid, and 796 became void. Consequently nearly 70 per cent. of the 4,000 patents became void at the end of the third year, and nearly 90 per cent. of the 4,000 patents became void at the end of the seventh year. The number of patents sealed in 1854 was 1,876; the duty of £50 was paid upon 558 of this number; and the further duty of £100 upon 142 only; therefore the proportionate number of patents becoming void by reason of non-payment is increasing. Limiting our remarks to the first 4,000 patents alluded to, we see that 2,814 became void at the end of three years. Now these patents cost in fees £25 each, and on a moderate estimate £15 each for professional charges, drawings, &c., equal to £112,560. The next batch of 796, which became void at the seventh year, had paid in addition to £40 each, the stamp duty of £50, making in all £90, and representing a cost of £71,640; or, in other words, the two amounts show a loss to the inventing public of not less than £184,200. This large sum of money must be taken to be as much thrown away as if it had been cast into the sea, for every one knows that in general neither three years' nor seven years' protection ever remunerates an inventor. Applying the same proportions and the same amounts over a longer period, viz., from the commencement of the Act down to the present time, and assuming the number of patents sealed to be 2,000 per annum, and a like ratio to become void, we shall find that no less a sum than £900,000 has been fruitlessly expended by patentees, and is now utterly wasted and gone. Now these facts disclose a melancholy state of things. We must assume that these abandoned patents were lost either from the inability of the owners to pay the fees, or from inherent worthlessness. Whichever was the real cause, the result is equally unsatisfactory. If non-payment arose from inability, it surely must be lamentable to maintain these high fees and stamp duties; if, on the other hand, the worthlessness of the inventions is assumed, it can scarcely be creditable to the country to permit men to waste their money to so great an extent in vain shadows and profitless chimeras. There must indeed be something "rotten in the state of Denmark" when 90 per cent. of our patents are sifted away in seven years, and there remains nothing to show for an outlay of £184,000. But we forgot—there is something to show, and that is the very satisfactory balance sheet of the Commissioners of Patents. Patentees and inventors who have paid some of the fees, but who fail to pay the heavier demands, will be gratified to learn that "the aggregate surplus income on balance of accounts, from the 1st of October, 1852, to the end of the year 1861, and applicable to building purposes, amounts to the sum of £129,000," and that this healthy balance remains after an expenditure of something approaching £50,000 per annum. But we imagine few of them will coincide with the commissioners in the opinions they express as to the desirability of maintaining exorbitant fees and charges. "The Commissioners of Patents are of opinion that it is not expedient to propose to parliament any reduction of the scale of stamp duty fees imposed by the Act of 1852. They are of opinion that the fees paid upon the passing of a patent are not too heavy; the large number of applications (3,000 in each year) accounting for the large amount of income. Any material reduction in the amount of fees would undoubtedly tend to increase the number of useless and speculative patents; in many instances taken merely for advertising purposes. Considering the beneficial results of the additional payment of £50 in sifting useless patents, the Commissioners are of opinion that it is not expedient to reduce the amount." It probably has not occurred to the commissioners that it is



just possible to eliminate the bad from the good, the useless from the useful, at a less cost to the victims than £100,000 per annum. For instance, a preliminary search would check these "useless patents, taken merely for advertising purposes," and the pockets of the applicants would be saved, and the state would no longer be open to the imputation of receiving money for delusive objects. The balance sheet of the commissioners may help us to further light on the subject.

*Balance Sheet of Income and Expenditure for the year 1861.*

RECEIPTS.		
	£	s. d.
Stamp duties in lieu of fees .....	99,979	0 0
Sale of Prints of Specifications, Indexes, &c. ....	2,051	17 0
	£102,030	17 0
EXPENDITURE.		
	£	s. d.
Fees to Law Officers of England and their Clerks .....	9,780	4 0
Salaries in Patent Office .....	6,573	0 0
Compensations .....	4,584	0 0
Current expenses .....	4,153	0 0
Stationery .....	2,594	10 7
Rent .....	617	0 0
Messrs. Eyre and Spottiswoode for printing Specifications and Indexes, and Lithographer's bills for Drawings .....	13,425	14 0
Paper .....	2,786	13 2
Coals .....	131	19 10
South Kensington Museum expenses .....	1,190	13 7
Salaries at ditto .....	730	0 0
Revenue Stamp Duty Account .....	13,485	0 0
Surplus Income for the year 1861 .....	36,978	3 9
	£102,030	17 0

The first item on the expenditure side is that of £9,780 to the law officers, otherwise the Attorney and Solicitor-General, and is one of a very vulnerable nature. It seems, then, that these two high officials draw no less than £4,500 each from the Patent Fund, in return for the purely routine duties which they discharge. The fact is, that no salary is attached to either office, and that the fees from patents have always been held to be the proper honorarium of the place. Now as these eminent lawyers are strictly government officials, they ought to be paid by the state, and not by heavy fees derived from poor inventors. They are the Crown advisers, and an adequate salary ought to be paid to them out of the Consolidated Fund. It is monstrous that because, from the days of Edward I. down to the present time, these crown officials have been allowed to take fees instead of receiving a salary, that payments like these, of sums nearly equal to the pay of judges of the land, should be drawn from the bone and sinew of the country, and given, moreover, in return for inadequate if not delusive services. In addition to these fees, the Attorney and Solicitor-General receive fees for other patents; they receive fees, of course, on all briefs from government, and enjoy, in addition, their own private practice. Without saying that these eminent lawyers, who seldom hold the office very long, being generally on the road to the bench, should not make hay while the sun shines, we hold it to be anything but creditable to the government to fix the payment of heavy salaries (for such they are in reality) on the fees wrung from struggling poverty, from ingenious artisans, or even, if you will, from wealthy manufacturers. The third item, that of compensations (£4,584 per annum), we imagine is too firmly fixed to be obliterated, but some of the items of which it is composed should be transferred to the civil list. It includes payments of £350 per annum to the late Patent clerk to the Attorney-General, of £1,200 per annum to the Attorney-General of Ireland, of £800 per annum to the Solicitor-General of Ireland, and £850 to the Lord Advocate of Scotland, and of various sums to their clerks. As these amounts are paid for the abolition of offices, or abrogation of duties, which ought to have been paid by the state, at least £4,000 per annum ought to be borne by the Consolidated Fund, and not defrayed out of Patent fees. We have no means of forming any opinion on the propriety of the large item of £13,425 paid to the queen's printers; we own we should be more satisfied if all the queen's printing were executed by contract in the manner that nearly every other species of work for government is performed, rather than by virtue of a monopoly held under patent. The surplus income for the year 1861 is put at £36,978; and

how in the face of this, and the fact that they have a balance in hand of £129,000, the commissioners can report that the fees ought not to be reduced, surpasses our understanding! This much is certain, that if the fees were slightly raised, instead of killing 90 per cent., there would be none left at the end of each septennial period to "waste their sweetness on the desert air." The objections to the present patent system are more in detail than in principle. They are—1st. That the fees are too high; this we think is abundantly proved by the report of the commissioners. 2nd. That the inquiry into the novelty of applications is delusive, and thereby inventors are lured into bootless expenditure, and waste of time and capital. 3rd. That the duration of a patent for fourteen years is not sufficient. 4th. That litigation may be indefinitely prolonged, and is rendered far too costly under our present system of permitting appeals to be made from one court to another, up to the House of Lords.\*

### A BRIEF MEMORY OF JULIA PARDOE.

WHEN first we knew Julia Pardoe, she was a fairy-footed, fair-haired, laughing, sunny girl, just returned from Portugal with her father and mother, to whom, during her life of industry and exertion, she was most earnestly and devotedly attached. Like Lady Morgan, Miss Pardoe resolved to live in perpetual youth; and the last time we met, about eighteen months ago, the flowers that mingled with her still abundant tresses were as blooming as those which decked her fair young brow in the year 1830; and before that period she had published a book, in, we believe, two volumes, and achieved popularity as a writer of "light articles" in magazines and annuals. In society Miss Pardoe was fluent and sparkling; gifted with more tact than talent, she adapted herself to the society of the hour: to her tact she owed a large share of the popularity she enjoyed to the last. It was always pleasant to meet her; her bright face, when first we knew her, was full of sunshine, and her voice ringing and joyous. It is a strong proof of the esteem in which Miss Pardoe was held, that one of our first publishers commissioned her to visit Constantinople, and "The City of the Sultan" was the result. This brilliant book attracted considerable attention, and the society of the fair author was more coveted than ever. The veteran R.A., Pickersgill, made a charming portrait of Miss Pardoe in her Turkish dress, flattering his "subject" no more than an accomplished painter invariably does, who understands how to preserve while "embellishing" a likeness. How much do the beauties of past ages owe to the gallantry of the artists, who bequeath to the future rich legacies of Art and Nature!

Miss Pardoe never rested on her oars, however often she might change them. The first object of her hard-working life was to increase the comforts of her parents; and after the death of her father, labour became still more a necessity, for her mother's sake: novels, poems, biographies, and tales poured from her pen, until the critics complained that Miss Pardoe dealt more in words than thoughts. Alas! critics and readers forget that after the harvest has been reaped, they have no right to expect more than stubble and gleanings. She had one of the literary pensions, having amply earned it. It gave to her later life the comforts she could not otherwise have enjoyed.

Miss Pardoe's nature was thoroughly womanly and affectionate. Her last trial, in her mother's illness and death, was never recovered; and though she rallied and went into the world again, she had been evidently more stricken by sorrow than by work or years. Her heart had no longer a home; and though she dressed and talked, and put away time with terrible resolve, and met her friends with smiles, the springs of life were worn out, and she passed away "suddenly." Though we all had observed her changing, we did not think the great change was so very near.

A. M. H.

\* To be continued.

### FLAXMAN'S SKETCHES.

WHEN Flaxman's drawings were sold last May, a large proportion was purchased for University College; these are now to be seen in the Flaxman Hall, having been arranged by Mr. Foley, R.A., on an octagonal screen—an admirable adaptation to the conditions under which the drawings must be examined. Mr. Foley, by the way, has been presented with a vote of thanks by the Graphic Society, for his services in this matter, to which he has devoted much of his valuable time. The room in which these works are hung is small, and is lighted by one window; but the screen turns, so that each panel can be brought opposite to the light: unless arranged thus the sketches could not be seen. In each alternate one of the eight sides a triangle of panels is fitted, each face of which is filled with sketches; and each face, by a most ingenious contrivance, can be turned outwards, so as perfectly to show the designs. Thus thirty-two panel sides, all full of sketches, are shown. The sale realised upwards of £2,700, of which £800 was paid for the drawings of which we now speak. They were selected for purchase by Mr. Foley, and the selection was generally fortunate, not only in taste, but also with regard to terms of purchase; for although the authorities of the Royal Academy and of the British Museum competed at the sale, there was yet such a diversity of taste, that, with one signal exception, the drawings determined upon by Mr. Foley were generally obtained. The exception was the Hesiod sketches, which, it was rumoured before they were put up, would be keenly contested. It was determined to go to £150 for them; but they rapidly rose beyond this sum, and were sold for considerably above £200. The selection whereof we now speak comprehends every class of subject, from domestic to sacred narrative, and high-class epic. Many have been taken from sketch-books, and Flaxman has left but very few with titles; but there are several that bespeak as their sources the Bible, Homer, Hesiod, Milton, Dante, Pilgrim's Progress—these are unmistakable; there is, besides, a limitless range into the ideal—jottings of first thoughts for bas-reliefs, monumental compositions—vivid and fitting conceptions, evidently seized at once, lest they should escape and be forgotten. There are also many Academy studies, and the manner of these reminds the observer of some of the figures in the Dante compositions, which are drawn with three lines, so much, yet so little, is there in them. In that small room the man is before us, for besides these sketches the walls are covered with his bas-reliefs; and comparing what he did with what he did not, two centuries would not have been a life long enough to have perfected these works,—that is, presuming a great majority of them of merit sufficient to be carried out. We recognise the works of each great artist by his habit of thought and predilections with regard to subject and manner; but Flaxman was trammelled by no Art-superstition. He equalled the Greeks in that in which they themselves excelled; and passing at once from the chastest Attic sculpture to the domestic, could compose a family group of the most beautifully simple character. It would be impossible to get models to give the attitude and action which he has communicated to many of his figures. Some, to which wings would be an incumbrance, sweep through the air the leaders of legions; others, seated like statues, contemplate some harrowing event. With the grief of others, whose faces even you cannot see, you instantly sympathise, so touching are the few weeping lines: and this is the man who was born too soon or too late—too late for the friendship of Pericles, and too soon for appreciation during his life in his own country. But he is an authority in the schools of Europe, and has assisted in establishing that kind of pure religious Art which has no existence in any school but our own.

It may be well to state that the drawings are all small, very many little more than outline; some on white, some on pale tinted papers; but all of a conception so simple, that the observer wonders such ideas should not have occurred to others.



## THE SEVEN CHURCHES OF ASIA MINOR.

### LAODICEA.

IN comparison with the Holy Land, the Seven Churches of Asia are almost a *terra incognita* to European travellers. At first sight, it may appear strange that contiguous countries—the eastern and northern sea-boards of the Eastern Mediterranean, which Asia Minor and Syria are—should be, the one well known and well travelled, the other little travelled and little known. A perfect library of books has been composed by the journals and diaries of travellers in the Holy Land, while the works are very few indeed that give us any satisfactory account of the Biblically famous Seven Churches of Asia. The reason may, perhaps, be traced to two causes. In the first place, popular interest has been naturally much more directed towards Palestine than towards Asia Minor; and in the next place no facilities have, until very lately, been offered to the vacation rambler—who could, with comparative comfort, during his autumn vacation, “do” his Jerusalem and Damascus, *via* Beyrout or Jaffa, but who, as the Austrian Lloyds’ steamer threaded its way among the Isles of Greece, *en route* from Smyrna to Rhodes and Cyprus, saw little to tempt him in the grey, desolate, and rugged outline of the mainland, within whose borders, his map informed him, lay all that remains of the Seven Churches of the Apocalypse.

The first English traveller who visited the sites of the cities which the pen of the Evangelist has rendered interesting to the Christian world, was Thomas Smith, Bachelor of Arts, and Fellow of Magdalen College, Oxford. In 1676, he published in Latin a small work, entitled “*Septem Asiæ Ecclesiarum Notitia*,” which must have created a considerable amount of interest among the scholars of the reign of Charles II., since it was speedily republished, and, for popular purposes, subsequently translated. From 1676 to the present century, the English press yielded no work of any importance upon the subject.

During the last fifty years we have had travels by Arundell, Leake, Hamilton’s Researches (1842) and a few other works; but the only one which can be strictly called a book on the Seven Churches themselves, is that of Arundell (1823). It is a diary of a journey undertaken by him to visit the sites; but, unfortunately, the Rev. Mr. Arundell had not at his elbow that most necessary companion in Eastern travel—a good draughtsman. His descriptions are very brief and unhistorical. The consequence is, they are disappointing. The Journal of Fellowes, and the magnificent French work of Texier (1839), superbly illustrated, are text books with reference to Asia Minor. They do not, however, pretend to give that particular information which a series of articles on the Seven Churches may attempt to supply.

It is unnecessary to enter into any lengthy description, geographical or topographical, of Asia Minor. Let it suffice to remark, that the country is mountainous, and from the sea-board presents the appearance of a naturally beautiful, but desolated land. Its bold and picturesque outline fatigues the eye with its reiterated grey and rugged hills, that only want the verdure and timber of English scenery to make the landscape perfection. Here and there, when the hills dip down into deep valleys, and the mountain rills swell through the vales into boisterous streams, tumbling over their rocky shelves, the eye dwells with infinite satisfaction upon the stunted foliage which revels in the life-giving presence of those waters, for lack of which vegetation withers and perishes in a thirsty and dry land. The want of vegetation for which the eye longs throughout Asia Minor and Syria, must not be attributed to the nature of the soil alone, because we know well how fruitful these countries were in ancient times. No doubt the cultivators were always compelled to have recourse to Art in order to render the soil productive, evidences of which are continually traceable throughout Asia Minor and Palestine; but such art only did for those countries what British enterprise is doing for India in the present day by means of the Ganges Canal, and the scheme for irrigation. A political, far more than a

physical cause, has operated to impoverish the spreading plains, which once were rich in corn and wine, oil, olive, and honey. The Turk reigns in Asia Minor; and where he rules depopulation ensues, lands fall out of cultivation, and in a very few years the burning sun reduces to a scorched aspect the provinces which only require labour to make them commercially rich. Through jobbing and oppression, the population of the Island of Cyprus has been reduced one half within the last forty years; and that island, which, if properly cultivated in its wine trade, would make immense fortunes for the growers of the vine, is practically profitless, on account of the grasping and oppressive tax-gathering of the servants of the Porte, who *rent* from the government of the Sultan such possessions.

Owing to the thralldom of the Turk, wherever his power predominates the traveller meets with disappointment. Barren lands, desolate plains, and the dreadful fatigue of hills or mountains, blinding the eyes with their stony glare, beset him on every side. This is the character of Asia Minor and of Syria. There are, of course, many exceptions; but they are exceptions created by the self-assertion of nature. She is in scattered spots green and luxuriant enough: but it is because she *will* be so, not because man has made her so.

Laodicea stands inland, 130 miles east-south-east of Smyrna. It is the most remote from the sea-board of any of the Seven Churches, except the adjacent Colossæ; and yet, such was the favour in which it was held during the Roman occupation, that, next to Apomea, it was, about the Christian era, the largest town in Phrygia.

If the reader will turn to a map of Asia Minor, and carry his eye from the Gulf of Scala Nuova, behind the Island of Samos, along the course of the Meander (now Mendere) for about 100 miles inland, it will be seen that it is fed by a tributary stream which was formerly known as the river Lycus. Two small streams rising among the hills to the south and south-east, and flowing down into the plain, meet at a point some sixteen miles from the Meander, and form in conjunction the river Lycus. About a mile and a half within the fork of those streams stands the site of the city of Laodicea, now known by the name *Eskihissar*—i.e. “Old Castle”—a term which is synonymous with the Greek *παλαιοκαστρο*.

The Asopus and Caprus, by their streams, mark the course of two narrow valleys, between which a long spur of clustering hills runs down from the range of mountains to the east and south, terminated in the background by the snow-capped summits of Cadmus (Baba Dagh). As this spur runs north-north-west, towards the confluence of the streams, it becomes subdivided into seven small hills, which, spreading out at the distance of about a mile and-a-half within the bifurcation of the Asopus and Cadmus, mark the ground formerly occupied by Laodicea, and now strewn with its ruins.

Laodicea was originally known by the name Diospolis, the “City of the Great God;” subsequently, according to Pliny, it assumed the name Rhœas; and, at a later date, under Roman sway, the title Laodicea, in honour of Laodice, the wife of Antiochos Theos, who built upon the site of the ancient town. It suffered terribly when besieged by Mithridates, King of Pontus; but when the Roman power was established, very quickly revived, and gradually expanded into that greatness which distinguished it at the Christian era. Under the Emperors, despite its distance from the sea-board, it rose into one of the most flourishing commercial cities of Asia Minor, in a great measure owing to its staple trade in wool. The extensive plain which spreads out beneath its feet, through which the Lycus and the Meander flow, afforded to the shepherds the most desirable sheep-walks, upon which the Laodicean sheep browsed,—particularly a breed of black sheep, for which the neighbourhood became famous. With its commercial prosperity the wealth of the inhabitants increased, and its merchants in their pride sought to adorn the city with the Arts of the Greeks—a fact sufficiently evident to the present hour. Among others, Hiero delighted in embellishing it, and bequeathed at his death 2,000 talents to its people. Laodicea also became famous as a

school of medicine. The flourishing wool trade of the city was the probable attraction to the Jews, who lived in great numbers within its walls. To this fact we may trace the cause of Christianity being proclaimed at Laodicea; and though there may be no demonstrative evidence that St. Paul actually preached the Gospel of Christ in it, yet its contiguity to the city of Colossæ, and the allusion to Laodicea in his epistle to the Colossians, leave us little doubt that he must have done so. By reference to any good map, the reader will see that Laodicea, Colossæ, and Hierapolis were neighbouring towns—Laodicea and Colossæ forming the base of a triangle, and Hierapolis its apex.

The distance between these three cities was inconsiderable. From Laodicea to Colossæ, seated beneath Mount Cadmus, is about eight miles; from Laodicea to Hierapolis, is six miles. Their relation to one another, therefore, must have been somewhat the same as that of those knots of towns in Lancashire, in which it is hard to say where the suburbs of one end, and those of the next begin. This contiguity has not been familiar to the readers of the Apostle’s epistles, and therefore the meaning of his address to the Colossians has lost something of its clearness, when, alluding to Epaphras, he says—“I bear him record that he hath a great zeal for you (Colossians), and them that are in Laodicea, and them in Hierapolis.” Epaphras was “one of you,” i.e. a Colossian, and necessarily familiar with the Christians at Laodicea and Hierapolis.

Having alluded to the early history of Laodicea, it may be well to sketch in outline its later destinies. It will be seen presently that one of its most important public edifices was erected subsequent to St. John’s writing the Apocalypse, and therefore we have evidence that the city was rising in splendour at the Christian era. Its importance became so great, that Laodicea was chosen as the seat of a Metropolitan, who had sixteen suffragan bishops under him. This fact will in some degree account for the circumstance that it was selected as the place wherein that most important Council of the early Church was held, which decreed the Canon of Scripture, the authority of which is alike recognised by Protestants and Catholics.

The fall of the Roman empire, and the prevalence of earthquakes, seem to have been the leading causes of the decline of Laodicea. Fellowes, in his Journal, alludes to the popular statement of Laodicea having suffered from earthquakes, and states that the hills on which it stands do not show any signs of volcanic changes. This is certainly the case; but when we consider that since the fourteenth century this place has been an absolute desolation, and that its natural decay, caused by earthquakes, commenced centuries earlier, it is not difficult to understand that distinct traces might have vanished, while the historical tradition remained perfectly true, that in the reign of Tiberius it was almost overthrown.

In A.D. 1097, we find Laodicea possessed by the Turks; and then submitting to Ducas, a general of the Emperor Alexis. In 1120, the Emperor, John Comnenus, defeated the Turks, who were engaged sacking the towns of Phrygia; and taking possession of Laodicea, he restored its walls. In 1161, it was once more dismantled by the Turks; many of its inhabitants and its bishop were murdered, and its people carried off.

Twenty-nine years subsequently, the German Emperor, Frederic Barbarossa, passing through the country to join the Crusade, was welcomed with joy by the oppressed and despoiled Laodiceans. But their relief was of short duration, for six years subsequently (1196), the sword of the Turk spread desolation once more through the city.

In 1255 the country suffered from another species of invasion. The Tartar hordes swooped down upon it, and the Sultan, in an emergency, gave the city to the Romans, who were totally unable to defend or retain it. It returned again to the dominion of the Turk, and finally settled down in permanent submission to Moslem power in the fourteenth century. When these historical dates are reviewed, we have little difficulty in understanding the gradual decline and eventual extinction of Laodicea—the Roman and the Christian. But the absolute desolation—the terrible and literal fulfilment of the prophetic





THOS ALLOM. PINXT

E. BRANDARD. SCULPT

### LAODICEA.

FROM THE COLLECTION OF G. VIRTUE, ESQ.







vision of the Evangelist, so thoroughly and verbally fulfilled—is not so easily accounted for from natural causes. Smyrna still flourishes. It will be said it is a port, and its situation has preserved it. Ephesus also was a seaport, but situation has not preserved it. Though earthquakes may effect ruin, and the Turks may have cut off peoples with the edge of the sword, neither one nor the other are sufficient explanations for the absolute desolation of Laodicea. Therein is neither house, nor home, nor mosque. The eagles gather around it to devour their prey. The fox peeps forth from his hole among the displaced marble slabs, but man goeth not forth from its crumbling walls; and the only evidence it exhibits of being known to men is—a grave-yard.

Leaving the past, we may now proceed to the description of Laodicea as it appears at present.

Such persons as have travelled through Asia Minor have commonly set out from Smyrna, descending southward to Ephesus; and from Ephesus have again travelled south to the valley of the Menderes or Maeander, which conducts us, at a distance of one hundred to one hundred and twenty miles, to the sites of Laodicea and Colossæ. Following this valley from the sea, a chain of hills called Messogis bounds the plain towards the north. These hills in several places rise several hundred feet in height, and consist chiefly of gravel and sand, singularly cemented or encrusted with drippings through limestone. The consequence is, that Messogis is remarkable for its caverns, which are frequently observed as the traveller follows the course of the Maeander; and also for horizontal strata, and the conical shapes into which the hills are carved. Their appearance is frequently most fantastic, and calls to mind the sugarloaf chain of hills behind Jericho, that for a few miles skirt the Jordan before it falls into the Dead Sea. Having proceeded inland about one hundred miles, the traveller reaches the village called Caroura, from whence an object of peculiar interest, upon the face of the mountains of Messogis, presents itself to his notice, looking, at that distance, like two white spots, or dabs of paint. These spots, glistening upon the cliffs, are the ruins of the ancient Hierapolis to which St. Paul alludes in the passage before quoted. The modern name of these ruins is Pambouk-Kalesi, i.e. the "Cotton Castle." It has received this name from the natives, on account of the singular effect produced by the hot waters which flow from springs within the ruins of Hierapolis. The water, strongly impregnated with lime, leaves a species of stalactite deposit, or coat of cement, wherever it flows. Falling over the rock and sand of the steepes of Messogis, it has formed what appear from the distance to be two immense cascades. On approaching them, the traveller finds that they are metamorphosed into stone.

The appearance of these streams of cemented stone is very white from the distance, and hence the resemblance to cotton suggested to the native mind; and the name "Cotton Castle" given to the ruins. As it is not the object of this article to describe Hierapolis (which is one of the most interesting of the ruined cities of Asia Minor), a passing allusion to it is all that can be given, though it is impossible for any traveller to describe the approach to Laodicea and not to speak of Hierapolis; and it is equally impossible to separate the two places in the mind when once they have been visited, and the relationship in which they are placed by the Apostle is remembered.

The ruins of the city are between three and four miles in circumference, and are especially attractive on account of the amphitheatre being in a marvellous state of preservation. The remains of two Christian churches are traceable, the ponderous piers and buttresses of which, like parts of the Holy Sepulchre, carry us back to the times of the Crusades, and give us a conclusive hint of the European influence under which they were built. With regard to the hot-springs of Hierapolis, it is stated that, in ancient times, the inhabitants cut trenches for the water to run around their gardens or lands, and that in a short time the cementing quality of the streams created stone walls wherever they coursed. The statement appears to be perfectly correct. From the elevated platform upon which Hierapolis stands a magnificent panorama is obtained. The broad

valley of the Maeander stretches away, as far as the eye can travel, towards the sea. The chain of Messogis encloses it to the north, glittering with its arid and conical lines of sentinel hills. The river flows with deep and rapid waters, red in colour, between sunken banks and ledges, like the Jordan. As the traveller traces its serpentine course towards the ocean, the windings of the stream may be clearly traced by the verdure of the swamps, often dangerous, which fringe it. To the south, beyond the river, the gentle hills begin to rise again, gradually climbing upwards into a mountain range, upon whose slopes the wearied and blinded eye gratefully recognises vast forests, topped with brilliant snow. This is Cadmus—Cadmus, that overlooked Colossæ as Monte Pilate does Lucerne—Cadmus, that formed the background of the panorama to the people of Laodicea, as Monte Rosa does to Milan.

The distance from Hierapolis to the ruins of Laodicea, across the plain, is about six miles. On descending, the hills in this neighbourhood exhibit a much greater variety of colour than nearer the sea. They show hues of red and brown, as well as the painful and blinding grey; and the red colouring of the rocks explains the tinge which is given to the waters of Maeander, flowing from the springs on the slopes of Cadmus. Around Hierapolis, tombs in the rocks are very common, and frequently rooms are attached to them, seeming to have been retreats for the friends of the dead, bringing forcibly to mind that passage in the history of our Lord, where we read of those who had their "dwellings among the tombs."

On reaching the plain, the traveller has to be wary of the swamps into which the horses frequently sink up to the saddle-girths. Having the course of the Lycus upon the right, after about an hour's easy riding, the point of junction between the Asopus and Caprus is reached, and a partially ruined but massive bridge, conducting us over the narrow stream, brings us on to the site of Laodicea. The existing ruins are about a mile and a half to the rear of this meeting of the streams. Between them and the confluence of Asopus and Caprus, are the remains of an extensive burial-ground, marked in several places by sarcophagi.

Approaching the dead city from this direction (north), the sense of desolation is perfectly oppressive. Barren sand-hills of rounded shapes, one series after another, limit the prospect, and leave the eye nothing to rest upon but the space of hills before us, everywhere strewn with the remnants of architecture. From the bridge alluded to, a road conducts us to a massive remain of building with three arches, that may perhaps have marked one of the entrances to Laodicea.

The engraving accompanying this article will give the reader a clearer idea, at a glance, of the present aspect of Laodicea, than any amount of description. The chief objects of interest in the ruins are the remains of three theatres, and also an immense amphitheatre, which is shown in the engraving. It contains an area of about 1,000 square feet, and could easily have seated 30,000 people. At the west end of this structure there is a cavernous passage, 140 feet long, which was evidently designed for horses and animals entering the arena. On the moulding at the entrance there are the remains of a Greek inscription, copies of which, made in the present century, are much more imperfect than that of Smith in 1676. As his transcript is much the most easy to be rendered into English, I here supply it, remarking that in the original the letters are all strung together without any divisions of words, such as I have given:—

Τῷ Καίσαρι Σεβαστῷ Οὐεσπασίανῳ νπα τῷ  
το ζαντοκρατο. . . .  
. . . Οὐ νῶν καὶ τῷ Ἀημοὶ Νικοστράτῳ Λυκίῳ  
τοῦ Νικοστράτου το. . . .  
Λίθον ἐκ τῶν ἰδίων ἀνέθηκεν τὰ πρὸς Λειψάντα  
τον ἐργον τελειώσαντος Νικοστράτου. . . .  
Ἱερονομοῦ αὐτοῦ καθειρωσαντος. . . . πίου  
του Τραιανου του ανθουπατου.

"To the Emperor Titus Caesar Augustus Vespasian, seven times Consul, son of the Emperor, the Governor Vespasian, and to the people—Nicostratus the younger, son of Lycias, son of Nicostratus, dedicated . . . at his own expense—

Nicostratus . . . his heir having completed what remained of the work, and Marcus Alpius Trajanus, the Pro-Consul, having consecrated it."

From this inscription we learn that the amphitheatre was built after the Evangelist wrote the Apocalypse, and the city was not, at that date, one of those places in which the "lukewarm" Laodiceans showed themselves "lovers of pleasure more than lovers of God." As the seventh consulate of Vespasian and the consulate of Trajan are fixed dates, we learn that it took twelve years to build this stupendous amphitheatre, which was finished A.D. 82. Two of the theatres are cut out of the hills. The seats remain in singular preservation. One facing the east is extremely handsome, constructed with tiers of marble slabs, and the names of the occupants in several places carved upon the blocks.

These theatres, one measuring 450 feet in diameter, and the amphitheatre, are the most prominent features of the ruins. There are, however, several remains of temples and vast walls. It is possible that some of these may be the walls of Christian churches. The ruins of a street, and a colonnade, and the shell of some very extensive edifice, with piers and arches, is likewise indicated in the engraving, north of the amphitheatre. Beyond these, and facing the south, is the third theatre, the proscenium of which is strewn about in large masses of marble. Beyond that, once more, there is another series of arches and walls, that may have been a gymnasium. To the west, three other arches, crossing a small valley, reveal to us a bridge road, which was used by the Laodiceans. Everywhere among the ruins are pedestals and fragments of marble, with which the city was adorned; but it is somewhat curious to find that the Laodiceans, as a general rule, only faced their buildings with marble, while the carcasses of the structures themselves were built of the peculiar cemented rubble which abounds in this district.

To the south, upon the summit of one of the hills behind the city, there are the remains of an aqueduct, carried upon arches to the edge of the hill; but instead of the arches continuing, the water has been conducted through descending pipes, some of which remain, and can be traced into the city to the spot where they rose again in some fountain to their own level. It is evident that hydrostatics were understood at Laodicea; and it is also remarkable that several of these pipes are choked with incrustations of calcareous matter, proving to us that the water which fed Laodicea was as strongly impregnated with lime as we find it at Hierapolis.

Such is a general description of this member of the Seven Churches. Its candlestick is indeed withdrawn, and the desolation which its lukewarmness towards God brought down upon it is complete. No one can picture to himself a waste more thorough than the arid hills, the dreary swamps, the melancholy graveyard, and the shattered ruins of Laodicea, present to the eye of the traveller. "Is this the city that men called beautiful?" we involuntarily exclaim! "Is this the city that was the pride of the Roman, and the Jew, as well as of the Laodicean?" It is impossible to contemplate such a wilderness of ruin, without feeling that it needs the prophetic language of the Evangelist to unriddle the mystery of its downfall, for which the incidents of human affairs fail to render a satisfactory solution.

"Pride that her votaries doomed, still ushers in;  
Pride—that besetting, universal sin!  
Mortal and proud! strange contradictory terms;  
Pride in death's victims, in the prey of worms."

It was against the ungodly pride of Laodicea that the finger of Divine vengeance was pointed, and that ungodly pride worked out her destruction. The scattered remains of the city, as above described, will sufficiently prove to the reader that Laodicea was given up to luxury, indulgence, and pleasure. Her fate, like that of Rome, and many another ancient city, is a warning to us, that what we call civilisation, Art, and refinement, unless wedded to goodness of purpose and manliness of life, end in effeminacy, corruption, and licentiousness, and leave both cities and peoples easy prey to the incursions of Turks, or Goths, or those barbarians of war whose lust of empire is always ready to overpower the weak.

J. C. M. BELLEW.



## EXHIBITION

FOR THE

## RELIEF OF DISTRESS IN THE COTTON DISTRICTS.

This exhibition, which has been for some time spoken of, is now open in two of the smaller rooms belonging to the Society of British Artists, in Suffolk Street. It is most gratifying to see the catalogue headed by such an array of royal and honourable names, many of those who bear them being contributors. The collection, indeed, consists principally of the works of amateurs, with a sprinkling of those of artists. It was generally understood, before the opening of the rooms, that the catalogue did not abound with known professional names; it might have been expected that the occasion would have drawn forth more substantial aid from artists of reputation. One finished picture would, in attraction, have been worth an entire portfolio of dry sketches made long ago. We know not to whose especial energy and activity is due the praise of having brought together an assemblage of drawings and pictures sufficient to cover the walls of the two rooms and four screens. The catalogue numbers already seven hundred and ninety pieces; but for them, neither this, nor the space at their command, is sufficient; for the committee regret that in consequence of want of time and space, the catalogue is yet imperfect, and many unframed drawings are yet not placed, "but they hope to complete the arrangements for their exhibition with the least possible delay."

The collection consists mainly of water-colour drawings, with which mingle oil pictures, sketches in chalk, pen and ink outlines, drawings on tinted paper, etchings, and studies of various kinds. Among them are many excellent productions. If equal commendation cannot be extended to all, the sentiment at least is worthy of all praise that has brought forward so many well-intended contributions. Very many are already sold, and probably every work of a certain standard will be purchased. The following are a few of the titles, and the names of the painters:—"Wood-yard—Sketch from Nature," Mrs. Giles Puller; "Plas-kardine Abbey," Lady Belcher; "St. Paul's, from the Thames at Westminster," Arthur Severn; "Fort of Baie," Mrs. Edward Romilly; "Magnolia Blossom," Miss Lane; "The Golden Weather," Mrs. Sturch; "Kilchurn Castle, Loch Awe," Madame Bodichon; "Study of a Church," Mrs. Higford Burr; "Portrait of her Royal Highness the Princess Louis of Hesse" (chalk), Mrs. C. T. Newton; "Entrance to Mytton Hall," and other etchings, F. S. Haden, M.D.; "On the Thames," R. Thompson, M.D.; "Little Boat-builders," Miss Gillies; "Bettws-y-Coed," Miss Blake; "Beeches in Penschurst Park," Viscount Hardinge; "Palace at Turin," Lady Eastlake; several etchings after Turner, and drawings by Mr. Ruskin; "After Terburg," and other copies, Monsieur Berg; "Study of a Head," Mrs. Robertson Blaine; "Christ Raising the Widow's Son," L. W. Desanges; "Portrait of Abd-el-Kader," R. Buckner; "Dirty Weather, near Newhaven," Madame de Feyl; "Sailor Boy," Hugh Carter; "Eel Pottles," Chisholm Gooden; "Sleeping Child," C. W. Cope, R.A.; two sketches of "Venice," and others, E. W. Cooke, A.R.A.; "The Disobedient Prophet," a careful sketch in oil, W. Mulready, R.A.; "Il Jettatore," the late T. Uwins, R.A.; "Study from Nature," C. Stanfield, R.A.; "Entrance to Calais Harbour," D. Roberts, R.A.; "Study at Rome," J. Talfourd; "Study of a Head," F. Leighton; "Sketch of an Old Man," Lady Belcher; "Olivia," P. H. Calderon, Esq.; "Dora," J. E. Millais, A.R.A.; "Val d'Ossan," C. Stanfield, R.A., and "St. David's, South Wales," by the same; "A Study," C. W. Cope, R.A.; "Azalea," Miss A. F. Mutrie; "Rose and Geranium," Miss M. D. Mutrie; "Study—Norway," Miss Lindgren; "Muleteer," C. Stanfield, R.A.; "On the Rhine—Approach to Andernach," and "St. Esprit," D. Roberts, R.A.; "Fruit," George Lane; two etchings, A. J. Lewis; "The Infant Samuel," James Sant; with a variety of others which we have not room to note. The walls are entirely covered, and hence the necessity of hanging many of the best works almost too high for inspection.

## PHOTOGRAPHY.

The exhibition of the Photographic Society was opened in the rooms of the Society of British Artists, by a private view, on the 10th of January, with a collection of subjects numbered in the catalogue up to four hundred and seventy-nine; but the numbers on the walls went far beyond this, and presented a variety of interest greater than we have yet seen in any similar antecedent collection. In novelty and enterprise we are behind the French, but we have worked out old formulae to a higher perfection than they have ever attained. The imitations of Limoges enamel by M. Laon de Camusac are so perfect as not to be detected save by minute inspection; admirable also are the transparencies by Ferrier, and the examples of the charbon, and photo-lithographic processes. We regret, by the way, we cannot give the names of those who have carried these methods to such perfection. There are many brilliant and highly-finished portraits exhibited by M. Claudet and others; in these we enter the region of Fine Art, for the utmost power of oil colour is called forth in their production. Mr. Williams's vignettes are peculiar in colour, but in softness and gradation they excel everything that has appeared in this way; and we have to observe of the portraiture generally (Vernon Heath, Robinson, Mayland, McLean and Co., Caldesi, &c.), that the former coarse skin textures are superseded by that kind of softness which is characteristic of painting. There is so much excellence in all the landscape pieces, that it were almost invidious to mention any names; the taste, however, displayed in the selection of subject, and the success in securing effect, give to a great many of these views a rare merit in addition to their photographic quality.

The instantaneous views at Naples, by Colonel Stuart Wortley, present well-chosen subjects, and the effects, such as no artist could improvise, immediately suggest Turner, and the truth of his versions of nature. Mr. Bedford exhibits a series of his Eastern views, perhaps the same that were shown in the German Gallery. In such as the Temple of Isis at Philæ, that of Medinet Habu at Thebes, and the remains at Baalbek, we are lost in an attempt to penetrate the dim antiquity that veils the history of the remains; but we become fully alive to the thrifty and uncompromising detail of photography wherever there is anything, either in the way of ragged and picturesque objects and surfaces to be represented, or of stately and more formal foregrounds, with retiring distances, as instanced in "Four Views in Perthshire," and two views near Burnham, and two views of the lock on the Thames at Maidenhead; "View up the Llugwy—Bettws-y-Coed," "The Miner's Bridge on the Llugwy," and "The Lledd Cottage," "Melrose Abbey," "Dryburgh Abbey," "Calton Hill, Edinburgh," "A Leafy Nook," "Cheddar," "On the Tay, above Dunkeld," "The Mill Stream," four subjects by the Fothergill process: "View near Rokeby," "An Old Chalk Pit," and others.

At the meeting of the Photographic Society, and in the journals that treat exclusively of photography, new processes are from time to time announced, and it is sometimes professed that the methods whereby certain effects are produced are accurately detailed; but experimentalists frequently try in vain to arrive at the same results. It is difficult to believe that there is anything disingenuous in the explanations, but successes bear a small proportion to the failures. The great majority of the photographs are taken with collodion. Instances occur of the employment of dry plates, and there are occasional examples of the tannin method. The first instances we have seen of printing on resinised paper are here exhibited; they are vignettes, heads, and figures, and brilliant beyond what we were prepared to see. Mr. Robinson's (of Leamington) "Bringing Home the May," makes a figure in the room; the composition has many beauties, but the time and expense indispensable to the production of such a photograph, or rather set of photographs, can scarcely be less than what would be necessary to the painting of a picture of the same size.

## MINOR TOPICS OF THE MONTH.

HIS ROYAL HIGHNESS THE PRINCE CONSORT.—A book has been published, "at the express desire, and under the sanction, of her Majesty," that is meant to be, and is, a monument to the memory of the Prince Consort. It is a far loftier and holier tribute than sculptor, architect, or painter, can create. It shows how deeply and devotedly he was loved "at home;" how thoroughly good he was in all the relations of life. How rare and how inestimable is the example he gives to every rank and order of man, from the sovereign ruler to the peasant and the artisan. We join the general voice not alone of England and its dominions everywhere, but of Europe—nay, of the world—in earnest and deep lamentation for his loss. It is impossible to over-estimate it: there may be sadder grief at Windsor; day by day, hour by hour, there may be a mournful reminder there; but a hundred millions of people have lost a judicious guide, a wise counsellor, a true friend. His example influenced every class; there was so much of sound knowledge and practical wisdom in all he said and did, that in the cottage as well as in the palace he kept alive and active the great principles of purity, virtue, and religion. This book makes us know him better than we knew him when in life; and it will make us honour and love his memory more than we did. Its publication is a boon to mankind. We hope to see an edition of it so cheap that it may be in the hands of every British subject who can read.

"Only the actions of the just  
Smell sweet, and blossom in the dust."

The influence of the good Prince has not died with his death; it will have power over generations yet unborn: neither does it require any great exercise of faith to believe that, in the sphere to which it has pleased God to remove him, he is still employed for the consolation and instruction of those who are dear to England, and upon whom so much of its prosperity and happiness depends.

THE MARRIAGE OF THE PRINCE OF WALES.—There is some painful "talk" afloat concerning a proposed picture of the marriage of the Prince, which, as we have heard it, is by no means creditable to one of the leading artists of the country. He required, it appears, a preposterous sum for the production of such a picture—in addition to the privileges conceded of engraving and exhibiting the work—for which an eminent publisher would have paid very largely. His "terms" were declined, and rightly; the mistake he has made—to say nothing of the higher and nobler motives that might have guided him—is derogatory to British artists and British Art. But sure we are that there are English painters better qualified to produce a work for which the subjects are furnished by the court and aristocracy of Great Britain, and not by the railroad and the race-course.

THE INTERNATIONAL EXHIBITION.—The medals have been sent for and taken away; "honourable mentions" not being ready have not been delivered; the building has been given up to the contractors: So ends the history of the International Exhibition of 1862.

THE INTERNATIONAL MEDAL.—In due course we shall issue an engraving of this medal; we postpone, therefore, observations concerning it. It is, unquestionably, a work of high order, designed by one of the most accomplished artists of the world—Daniel Maclise, and engraved by one who not only takes precedence of all British engravers, but holds rank side by side with the best in Europe—Leonard Wyon.

THE NEW SOCIETY OF PAINTERS IN WATER-COLOURS has paid in £500 as a first instalment to the Fund for the Relief of Distress in the Cotton Districts, resulting from the exhibition at the German Gallery, which will be kept open one week longer than was originally announced.

MR. J. H. FOLEY, R.A., has just been elected a member of the Belgian Academy of Arts and Sciences. There is no artist in our country more deserving of the honour conferred upon him than this eminent sculptor.

THE SOCIETY OF WOOD-CARVERS has voted the sum of £15 to be awarded to the three most



meritorious works contributed by members contributing to the forthcoming Sculptors' Exhibition. The sum may appear small, but the donors are principally artisans engaged in the higher branches of wood carving.

THE FITZWILLIAM MUSEUM, Cambridge, has just received a most welcome addition of thirty pictures, presented by Mrs. Ellison, of Sudbrooke House, near Lincoln, to the University. These works are by Turner, Stanfield, Creswick, Danby, Collins, T. S. Cooper, Linton, Morland, Good, and Gill. Several of them are fine examples of the respective painters.

MR. JOHN PYE, the eminent line engraver, has recently been elected a corresponding member of the Académie des Beaux Arts in Paris.

HORACE VERNET.—News of the death of this celebrated French painter reached us on the eve of going to press: we must defer till next month any further notice.

PUBLIC STATUES.—As a kind of summary of what is going on, or has been lately done, in the studios of our sculptors, the *Athenæum* says,—“Mr. Foley's ‘Father Matthew,’ for Cork, is well advanced, and will probably be placed in a few months; the design represents him speaking to, or rather blessing, those who are supposed to be kneeling before him, having received the Temperance pledge. He has in hand, also, ‘Lord Elphinstone,’ for Bombay; ‘Sir J. Outram,’ equestrian, for Calcutta; a seated statue of Barry, for the Houses of Parliament; and one of Sir J. Fielden, for Todmorden. A statue to the late Duke of Bedford has been decided upon as a memorial at Tavistock. Mr. E. Davis's ‘Wedgwood,’ for Stoke, has been placed in its destined situation. A cast of this work may be remembered as standing under the eastern dome of the International Exhibition; he is represented holding the model of the Portland Vase in his hand, and his action is as lecturing upon it. Mr. Woolner has in hand ‘Macaulay’ for Cambridge, ‘The Prince Consort’ for Oxford, ‘William III.’ for the Houses of Parliament, and eleven statues for the Manchester Assize Courts. Mr. Munro, ‘Queen Mary II.’ for the Houses of Parliament. A bust of the Prince Consort is to be placed in the council-room of the Society of Arts, Adelphi; also an equestrian statue of the same in the Market-place at Coburg. Mr. Westmacott has lent his statue of ‘The Peri at the Gates of Paradise’ to the Royal Horticultural Society: it will be placed in the Conservatory at South Kensington. In the council-room there will appear a statue of ‘David with the head of Goliath,’ ‘Ariel released from the Pine,’ by the same, and the model of Mr. Durham's ‘Euclid.’ The bronze ‘Juno’ given by the Prince Consort to the Society, is now delivered from the International Exhibition to it.” To this list we may add, though not coming within the range of “public statues,” that Mr. O'Doherty has received a commission to execute in marble his group of ‘The Christian Martyrs,’ and a full-length statue of an eminent London merchant. It is our intention to pay an early visit to the studios of our principal sculptors, and give a full report of the works in hand.

THE ROYAL ACADEMY.—We have been requested by Mr. Abraham Cooper, R.A., to contradict a statement which has appeared in our columns, to the effect that he had voluntarily placed himself on the proposed list of retired Academicians. Mr. Cooper says that the name of Mr. Cockerell, the eminent architect, should have been substituted for his own, in conjunction with that of the veteran sculptor, Mr. Baily.

THE SOUTH KENSINGTON MUSEUM, shorn of the larger portion of its great loan of antique Art-manufactures, has the cases filled with purchases and gifts from the Great Exhibition. All have been selected with judgment; but some few evince want of taste in themselves, and this more particularly among the foreign works. Altogether, the English productions are extremely good in design and execution, and show much progress since the Great Exhibition of 1851. The new rooms of this museum are being painted and gilt in a lavish style totally uncalled for; while the patent museum, the more useful and popular part, and one open free daily, is inconveniently crammed, and thoroughly unsightly. Why waste public money in gilding one part, while another starves in the barest necessity?

PROFESSOR WESTMACOTT, R.A., delivered during the last month a course of four lectures on Sculpture, at the London Institution. It is gratifying to find so important an Art-subject discussed, and by one so competent to deal with it, before the intelligent audiences that usually gather within the theatre of this important literary society.

THE STATUE OF GEORGE II., once in the centre of Leicester Square, and which was reported to have been utterly destroyed when Mr. Wyld's Great Globe was erected over it, has been exhumed, and put together. This equestrian statue was one of those curious old leaden works once so popular in English gardens. The square itself (which appears to be private property), is now in a disgraceful condition, offering a sad contrast to the days when Hogarth and Sir Joshua Reynolds walked in it for air and exercise. We trust something may be done to restore it to its original condition.

HENRY II. WARE.—The history of this very rare and peculiar pottery, hitherto shrouded in obscurity, has, according to the *Chronique des Arts*, been at last discovered. This journal tells us—“The problem of the origin of Henry II. earthenware has just been solved by M. B. Fillon, an amateur of Poitiers. This mysterious pottery, which has been designated ‘the Sphinx of Art,’ was made at Oiron, near Thouars (Deux-Sèvres), with clay from Rigné. Two artists aided in the manufacture,—the potter François Charpentier, and Jean Bernard, librarian and secretary of Helené de Haugert-Genlis, widow of Artus Gouffier, a superior woman, who died in 1537.”

“THE BRITISH WORKMAN,” of which the last yearly part is before us, deserves all the praise we can bestow upon it. Illustrated with engravings of a really most excellent order, its literary contents enforcing sound religious truths and the highest moral precepts, this remarkable monthly publication ought to reckon its purchasers by hundreds of thousands; for it is not too much to say there is not a periodical in existence calculated to produce so much practical benefit to the whole community, both rich and poor, though it is addressed, as its title shows, chiefly to the latter. The lessons it teaches are entirely free from sectarianism, and anything like those of the *Mawworm* school. It is a bold, yet most attractive exponent of the truest Christian and social principles, calculated to make us all wiser and better men. What a reformation might not be effected among our populations, if the *British Workman* found entrance into every dwelling throughout the land.

A STATUE of the late Sir William Napier, K.C.B., from the chisel of Mr. Adams, who seems to have a prescriptive right to the title of “Sculptor to the Napier family,” has recently been placed in the nave of St. Paul's Cathedral, near the north entrance, opposite the statue, by the same sculptor, of Sir William's brother, the late Sir C. J. Napier. It is, generally, a more pleasing work than either of the two erected in honour of the “hero of Scinde,”—the other stands in Trafalgar Square; but the difference arises less from any want of skill or talent on the part of Mr. Adams, than from the fact that the historian of the Peninsular war had a more agreeable personality than his brother, and, therefore, the sculptor had a more pleasing subject for his model. The statue of Sir William is simple in composition, and not undignified in attitude; the left hand grasps a sword, the right holds a scroll—both symbolising his twofold character of warrior and author.

FEMALE SCHOOL OF ART.—The sum of £5, offered to the pupils of this institution by Miss Bell, of Alton, for outline and shaded drawings of wild plants from nature, and executed in the open air, where the plants grow, has been thus awarded: the first prize of £1 5s. for an outline drawing to Miss Helen Webb, the second of £1 to Miss Alice Bros, and the third of 15s. to Miss Marion Tillot; a prize of £1 to Miss Helen Webb, for the best shaded drawing; and one of 10s. each to Miss Augusta Bros and Miss Hannah Gypson. A prize of £3 3s. has also been offered by Miss Bell, for the best ornamental border for the decoration of a room, but is not yet decided. Mr. Edward Duncan, the well-known water-colour painter, has generously presented to the school, through Miss Gann, the superintendent, a valuable drawing for the use of

the students—an example we should be pleased to see followed by other artists. The lending library has recently received the addition of Mrs. Jameson's “Legends of the Madonna,” and “Legends of the Monastic Orders,” presented by the subscribers to Durham's bust of the deceased lady, executed for the South Kensington Museum, a small balance having remained in hand after the sculptor had been paid for his work. We need scarcely say, books treating of Art, especially those of a strictly educational character, will be gladly welcomed by the students in Queen Square. The school is, unfortunately, not self-supporting; one hundred subscribers of half-a-guinea each are required to make it so.

ART-MANUFACTURERS' DESIGNS.—Our attention has been directed to a paragraph which appears on page 185 of our Catalogue of the International Exhibition. Speaking of the influence of the Government Schools of Design on Art-manufactures, it is there stated that “Jackson exhibits the legitimate outcome of the general system of Art-teaching adopted in these schools—ability to draw out with care what Willms has suggested and designed.” The remark was made with reference to some designs exhibited by Messrs. Elkington and Co., in whose employ Mr. Jackson is engaged. With these drawings we are assured that Mr. Willms had nothing to do; they are entirely Mr. Jackson's own; and, moreover, though the latter artist was at one time a pupil of the Birmingham school, he feels but little indebted to it, the groundwork of his Art-education having been laid by an able teacher in that town, Mr. S. Lines, while the knowledge thus acquired was brought into practical use in the studio of Mr. Willms, the principal artist in Messrs. Elkington's establishment, where the opportunities for an intelligent designer to improve himself are so numerous. We have every reason to know that Mr. Jackson's talents are highly estimated by those for whom and with whom he labours.

PICTURE SALES.—At the recent sale in Paris of the gallery of paintings belonging to Prince Demidoff, amounting in number to thirty-four, the following brought the large prices annexed to them:—‘Stratonice,’ by Ingres, bought for the Duc D'Aumale, £3,680; in 1853, when it passed out of the Orleans Collection, it realised only £2,520, and even this at the time was considered a large sum for a work of such a character. Decamps' ‘Samson and the Philistines’ was knocked down for £1,800, more than double the price (£860) it sold for in 1853; ‘The Charitable Lady,’ Greuze, £1,960; ‘Sea-piece,’ Isabey, £358; ‘The Standard Bearer,’ Meissonnier, £276; ‘Country Amusement,’ Pater, £712; ‘Sea View,’ Backhuysen, £364; ‘Interior of a Stable,’ Cuyp, £284; ‘Landscape,’ Ruysdael, £320; ‘Peasants carousing,’ Ostade, £220; ‘The Quack,’ Ostade, £340; ‘Still Life,’ Weenix, £700; ‘A Horseman,’ Wouvermans, £218.

THE SOCIETY FOR PROMOTING CHRISTIAN KNOWLEDGE has recently published a pretty little series of coloured prints, taken from photographs, of some of the most remarkable places spoken of in the New Testament. A brief description of each scene, accompanied with the scriptural allusions to it, is printed at the back of the picture. Enclosed in a case of gold and white, the series makes a suitable gift to a child.

MESSRS. CALEY BROTHERS, of Windsor, have introduced a great improvement into calico for window blinds—a most desirable substitute for the “brown holland,”—to which they have given the name of “Cotton Diaphane.” It is of cotton: patterns being ingeniously introduced, so as to have an agreeable effect by partially subdued light; effectually answering all the purposes of “blinds,” while presenting pleasant pictures to the eye. The designs are, as they ought to be, very simple. The inventors seem fully aware that the main object of such light-screens is repose; but there is no reason whatever why that should not be obtained by other means than a large, uninteresting surface, to which the eye necessarily turns continually. We cannot well describe this material. At first sight the effect seems to be produced by “patterned” indentations in the cloth suffering tempered light to come through; on examination, however, we find that the weaver has done the work, the pattern somewhat resembling delicate lace work.



## REVIEWS.

THE LIFE AND TIMES OF SAINT BERNARD, ABBOT OF CLAIRVAUX, A.D. 1091—1153. By JAMES COTTER MORISON, M.A., Lincoln College, Oxford. Published by CHAPMAN AND HALL, London.

In the roll of ecclesiastical dignitaries canonised by the Church of Rome, the name of St. Bernard, abbot of the ancient monastery of St. Clairvaux, in Champagne, occupies a conspicuous place, as does the history of his life in the records of every writer of note on the origin and progress of the Christian Church. Mosheim, Milner, Waddington, and others, have rendered full justice to the power and influence, both secular and religious, exercised by this remarkable man on the period in which he lived; while a more detailed account than any given by these authors appeared about half a century ago in Berlin, from the pen of Neander, under the title of "St. Bernard and his Times." The writings of the abbot himself, who has been designated by the Romish clergy the "Last of the Fathers," are somewhat voluminous, and have been repeatedly published on the Continent.

We are not among the number of those—and they are many—who in our day regard the histories of such men as little else than old almanacs, valueless because antiquated and out of date. Directly or indirectly, the results of the actions of these men extend to us, and will remain long after we have passed away, though unseen and unfelt, perhaps, and therefore unacknowledged. From the stormy and half-barbaric mediæval ages came forth the champions whose pens or swords were wielded often in defence of civil and religious liberty, and who laid the foundations of these blessings for posterity to enjoy in far distant years. They helped to break up the fallow ground, and sowed the seed, while future generations reaped the harvest. Speaking of the influence of the Church, Mr. Morison well and truly says,—"The great popes and bishops of the twelfth and thirteenth centuries stood forth the champions of law, morality, and religion, against the anarchy and violence of their times. Doubtless there were always some bad exceptions—bishops who thought of the temporalities, abbots who devoted to the revenues of their abbeys more attention than they gave to their spiritual office as shepherds of souls; but these men were the exception in the vigorous period of the Church's development. It is as demonstrable as anything historical can be, that the aspiring and noble characters of the twelfth and thirteenth centuries found the Church not a hindrance but a help; that the good and true generally were welcome and protected in it; that in ages of cruelty, violence, and injustice, men turned to their 'mother,' as they were glad to call her, in loving hope, mostly fulfilled, of justice, mercy, and forgiveness."

During many centuries, indeed, till the power of the Church of Rome became weakened, and had lost its hold on the laity, the lives of its most prominent clergy were so intermingled with the histories of their times that they cannot be disconnected. Hence, in the life of St. Bernard, for example, we find him engaged by the Grand Master of the Templars to draw up the statutes of that order; then he appears, after the death of Pope Honorius II., in 1130, while Rome was filled with two armies of ferocious partisans, advocating the claims of Innocent II. as successor to the papal chair, in opposition to Anacletus II., and by his influence inducing first the king, clergy, and the nobility of France, and afterwards Henry I. of England, to adopt his views. In 1146 he was busily occupied in urging a second crusade, and actually persuaded, with the aid of Godfrey, Bishop of Laugres, who had just returned from the Holy Land, Louis VII. of France to undertake an expedition against the Moslems, and he was offered the command of it. His influence over the people in France and Germany, as he travelled through these countries to enlist the soldiers of the cross, was such that, as he himself says, "scarcely one man was left to seven women." Here is one instance, and the history of Europe is full of similar examples, of the union of political and religious authority exercised by the clergy centuries ago; they were statesmen no less than ecclesiastics.

Mr. Morison has written a most interesting and a good book—good in style, in the truths extracted from his subject, and in the view he has taken of the man and his period; for the two cannot, as we have said, be unassociated. The history of the Abbot of Clairvaux is a history of his time. It is written by a scholar who is no pedant, and in a tone of modesty which in this day of dictatorial criticism is not a little refreshing. His style is terse and epigrammatic, and is evidently founded on that of

Carlyle, to whom, by the way, the volume is dedicated. Throughout its pages are passages of unquestionable beauty and eloquence, and the story of Abelard and Heloise—with the former of whom, on account of his heretical opinions, as they were deemed, Saint Bernard entered into controversy—is told with much pathos and power of language. Alluding to the fall of the "wonderful woman," as Mr. Morison designates Heloise, he says,—"Through long years of shame, sorrow, and remorse, the unutterable ecstasy of those days of sin never faded from her memory, as she walked through life with ever-reverted glances on the glory of her girlish love."

If any fault is to be found with the author, it is for terminating the history so abruptly; the curtain falls suddenly, and somewhat dramatically, on the dying, or rather dead, abbot, and it is not raised again. The audience, so to speak, is left to draw its own moral and its own estimate of character, both of the principal actor and of those who play the subordinate parts, from the various scenes as they present themselves; but these are so vividly and graphically portrayed, that, except as a kind of orthodox finish to the whole, we are not unwilling to dispense with a summing up of evidence. Mr. Morison's reticence on this score is a proof of his literary self-abnegation, for he has clearly the power, as he had a fair opportunity in the lives of such men as Saint Bernard and his great contemporaries, to draw up a striking farewell address, and his readers, we are sure, would have welcomed it.

LADY MORGAN'S MEMOIRS. 2 Vols. Published by ALLEN & Co., London.

Without having exercised any influence over either the fashionable, the literary, or the domestic life of a portion of the last, and the whole of the present century, Sydney, Lady Morgan, was as a meteor, scintillating and brightening a circle that comprised the fashion and the talent of the age we live in. Everybody either knew her, or wished to know her. Her small rooms in William Street were crowded on the evenings she "received," always with great kindness and without ostentation, those who came and went. If the adulation forced upon her up to the latest hour of her life was not sincere, so much the worse for those who paid it; but whether sincere or not, it was ample to turn the brain of man or woman; and that it did, to a certain degree, "turn" the brain of Sydney Owenson, and "Sydney, Lady Morgan," is sufficiently proved by these volumes. Those who knew this remarkable woman (for no one could have held her position without being "remarkable") can remember the singular and amusing honesty with which she spoke of everything about herself except her age—that was the *bête noire* of her existence. She told you she was vain—how could she help it? She told you she was roused. She told you she could not exist without society. She repeated to you in the evening the compliments paid her in the morning. You felt that she belonged to herself. She was not the type of any class of fashionable or literary women; she was not thorough-bred enough for either,—she was at once both honest and artificial. But, next to her age, what she most carefully concealed were her charities. We know instances where she gave according to her means, generously, and always graciously. However talking of herself, she never talked of what she did for others. She never ignored her connection with theatricals or governess life. Her purse was frequently opened to the poor actor and the poor teacher.

These "Memoirs" have been thundered at as if the world had never before been disappointed in a biography. No one who knew Lady Morgan or her history had any reason to expect what was learned, profound, or philosophic. Her sketches of her early career and associates are amusing from their originality, and interesting because the pictures can never be reproduced in actual life—

"Sparkles of golden splendour  
All over the surface shine."

We have no right "to go deep." "Depth" was not one of the characteristics of the "fair Glorvina." Mr. Hepworth Dixon has placed the responsibility and the credit of these volumes on Lady Morgan's memory, and Miss Jewsbury's care in arrangement and selection. Miss Jewsbury had a difficult task to perform to select from a collection where "every line was preserved, from the letters of princes and statesmen, the compliments of poets, exiles, and heroes, down to the petitions of weavers, chimney-sweeps, and servant girls." We could point out plenty of matters of interest. We did not know before that a sister of Oliver Goldsmith's kept a grocer's shop in the same house where the poet Moore's parents followed the same calling, and where he passed his happy days when in Dublin, not

ashamed of the honest industry of those he so tenderly loved. We should have been better pleased if Lady Caroline Lamb's letters, and Lord Byron's letter, had been destroyed by Lady Morgan's hand: they turn a sort of fiction into a fact, not well for the half-demented lady who was the bane of Lord Melbourne's life. But over these, we presume, Miss Jewsbury had no discretionary power; it was an herculean task to wade through such a correspondence, where the extravagance of one complimentary letter was pale by the extravagance of another, and where there was literally neither shadow nor repose. The world will not be much the better nor much the wiser for these volumes, but that they are curious, interesting, and contain many things we would not willingly let die, is certain.

LA VIERGE AU LIGNE, Engraved by F. WEBER; LA BELLE JARDINIÈRE, Engraved by J. BAL; from the pictures by RAFFAELLE. Published by DROOSTEN, ALLEN & Co., London; B. DONDORF, Frankfurt.

These engravings are from two of Raffaele's most celebrated and best known pictures of the class to which they belong. The two, however, cannot be classed together as of equal excellence; 'La Belle Jardinière,' in composition, colour, and expression, being incomparably superior to the other. Whether or not this has been felt by the engravers, it is certain that Bal's work must take precedence of the other in point of execution; with the exception of a little tendency to heaviness in the flesh shadows of the two children, the Infant Christ and St. John, it is, in all respects, admirable, while the upper portion of the figure of the Virgin is exquisitely beautiful; we cannot call to mind any modern print which surpasses this as a whole. Weber's work is undoubtedly fine, but it is not quite equal to its companion in delicacy of line, nor in general effect. Yet notwithstanding their comparative disparity, both engravings will be welcomed by every admirer of Raffaele.

BLACK'S GENERAL ATLAS OF THE WORLD. Published by A. & C. BLACK, Edinburgh.

This is a new edition of a series of maps, constituting an atlas which has long been, and deservedly so, most popular, for in completeness, clearness of engraving, and general arrangement, it cannot be surpassed. It contains fifty-six maps, imperial folio size, but some of them—that of England, for example, and of Scotland, occupy four each of the pages. Other noticeable features peculiar to an atlas intended for popular use are, portions of a plate whereon are marked the comparative length of the principal rivers of the world, and the height of the principal mountains. This is followed by a map of the world on Mercator's Projection; by charts showing its physical features, the currents of the oceans, the distribution of rain and snow, and of the winds; by ethnographical, and what we may term natural history charts, and others, all showing the comprehensive plan adopted.

In order to render it practically useful at the present time, this new edition contains the most recent laid-down boundaries, the latest discoveries, a new map of China, with sketch maps of the Federal and Confederate States of America, and of a portion of Mexico. The whole of the series is preceded by a carefully-written geographical summary of the various countries, and is followed by a copious index of sixty-five thousand names of places, with their latitudes and longitudes, and a reference to the maps in which they are to be found.

THE CHANNEL ISLANDS. By D. T. ANSTED, M.A., F.R.S., &c. With Illustrations by PAUL J. NAFTEL. Published by W. H. ALLEN, London.

This is a very beautiful book, printed on the finest paper, and lavishly illustrated by wood engravings. To a very large proportion even of the English people, Jersey, Guernsey, Alderney, and Sark are as little known as the Philippine Isles; yet they are full of interest, not only in their history, legends, and traditions, their coasts are wild and rugged, their dells and valleys fertile and beautiful; while for the naturalist there are rich volumes of instruction and delight in every green lane, hill-slope, river-bank, and sea-shore. There is, indeed, in these islands, a wonderful store of delights to those who love nature, either in its grandeur or its grace. Professor Ansted has gathered together every atom of information that could be obtained concerning them. He is the man of science as well as the man of letters; he is an antiquarian and an archaeologist; a naturalist and a horticulturist; and all his rare gifts he has brought to bear, with admirable tact, at great labour, and with very beneficial results, in his history and description of the Channel Islands.



## THE ART-JOURNAL.



LONDON, MARCH 1, 1863.

THE  
REVIVAL OF THE FINE ARTS  
IN THE EIGHTEENTH AND NINETEENTH  
CENTURIES.\*

BY THE CAVALIERE M. A. MIGLIARINI.



HE French artist David came to Rome, when a youth, to improve himself in the art of painting. He was

David.

filled with admiration for the numerous and noble examples of various periods of Art, and made many memoranda with his pencil, in order to give himself every facility for accurate study. His genius was thus gradually developed and invigorated by nourishment drawn from a pure source. Nature had endowed him with powers of sound and clear criticism rather than with a lively imagination, and he at once assumed the high position of a reformer, which had been coveted and striven for by so many. His first attempt to introduce himself to public notice, was his celebrated picture of the 'Oath of the Horatii.' The subject served his purpose at a time of great excitement, when the liberty or servitude of his country still hung in the balance. Though following in the footsteps of Raffaele, he approached nearer the antique, which the subject of his picture required; and he made so successful a representation of this moving scene, that when exhibited to the public in 1783, it excited general enthusiasm, and the painter was hailed as the regenerator of the Arts. Posterity still echoes this verdict.

The applause which had been deservedly accorded to David in Rome was renewed in Paris, where other pictures by him equally called forth the wonder of the public. Among these was the 'Rape of the Sabines,' exhibited in 1789. Thus, by repeated triumphs, he crowned his artistic career. The result was, that a new school of Art was instituted in France, and likewise, by general consent, in Italy, whose aim was to tread in the steps which had been left by such a master. The impulse thus given produced many celebrated French painters—Girodet, Fabre, Gerhard, Gagnereux, Goffier, and others. In Italy arose Camuccini, Benvenuti, Sabatelli, and Appiani. All were not, however, equally favoured by fortune, but the greater number were successful in the new field opened to their exertions, and supplied the galleries with some excellent paintings. We need only mention the 'Abel,' by Fabre, the 'En-

dymion,' by Girodet, now in Paris, and the 'Antiope,' by Gagnereux, in the Villa Borghese. These three pictures belong to the same class, though very different from one another; and I cite them as examples which prove that, though the school of David is accused of a mania for the antique, this defect is only apparent in the works of inferior artists, whose faults ought not to be imputed to the founder of the school. The advocates of the system praise it for its comprehensive views, and the absence of all narrowness of spirit; and they assert that many of the pupils surpassed their master, especially in the quality of colour, and in the manifestation of inventive genius. We may safely maintain that, since Poussin and Le Sueur, this period, taken altogether, is the best period of painting in France. In Italy, the Roman Vincenzo Camuccini was a great artist and accurate draftsman. He painted the terrible story of Virginia, and the tragical death of Julius Caesar, with other subjects, which are composed with judgment. Benvenuti, a native of Arezzo, proved, by his picture of San Donato, in the cathedral of his native place, that in a still greater measure he united the qualities required to make a great painter; whilst his 'Death of Priam,' and 'Judith showing the Head of Holofernes,' judging by the engravings of these works, did honour to the period in which they were produced. The Florentine, Sabatelli, is well known for his spirited etchings and pen drawings, besides numerous paintings, amongst them that representing the story of Pier Capponi, showing how the patriot could strike terror into the breast of a foreign tyrant.\* The Lombard, Appiani, decorated the palace of Prince Eugene, in Milan, with pictures and fresco paintings. His works were praised and esteemed during his lifetime.

One of the contemporaries of David was Jacob Carsten, a Dane, who died in Rome in 1798. He was a man of extraordinary ability. Born in a remote city of Denmark, he consecrated his life to the study of Art, though unable to obtain those indispensable aids to success, instruction and copies. A rough sketch by him, made when resting on his journey to Rome, happens to have fallen into my hands, and I cannot but admire in it the purity of design, approaching the antique, which he had chosen with so much discernment for his standard—a rare instance at that time, even among those studying in the academies of Europe. After his arrival in the Eternal City, and after he had had an opportunity of admiring the treasures of Art, he was confirmed in this wise choice, and, enlarging his sphere of study, he advanced boldly in his profession. To explain his method, I must inform the reader, that whilst appreciating the works of Michael Angelo, he did not copy them, but understood how to imbibe their essence, and by the elasticity of his own genius, to produce similar forms. Led to contemplate nature from the same point of view as the great master, he would select a subject such as he would have chosen, and treat it in the same manner, and so successfully, that it might easily have been mistaken for a forgotten work of Buonarrotti's. At other times he imitated Raffaele, when treating such subjects as 'Apollo playing on the Lyre,' whilst the Muses dance round the

\* "When Charles VIII. of France entered Florence, as a master rather than an ally and protector (1494), he demanded a sum of money from the Florentines, which the republic was unable to pay, without oppressing the citizens. When the Syndics ventured to remonstrate, the King assumed a threatening tone, saying, 'Then we will sound our trumpets.' Pier Capponi boldly snatched the treaty from the hands of the King's secretary, and tearing it in the face of Charles, replied, 'And we will ring our bells'—the war signal of the Florentines. His bold conduct frightened the King into submission."—See "Life of Buonarrotti," by Villari, vol. i. p. 221.

Graces. In this composition he displayed a rare elegance of form, though the work had to stand a comparison with that of Giulio Romano, and the Hours dancing round the chariot of the Sun, that charming composition of Guido Reni. Many were the enchanting productions of this aspiring and original mind, whose merits were hardly recognised in his lifetime; few of his works were admired, and these were only praised by the learned in Art. It was the study of his admirable compositions which inspired the youthful Thorwaldsen; and how good must have been the seed from which sprang such a prodigy! Carsten left many designs, executed in various styles; they were afterwards purchased by the Duke of Weimar, and we hope that they may some day be known to the public through engravings. Meantime, we must express our grateful homage to that Mecænas of literature and Art, who has preserved so many precious works from oblivion, works which must otherwise have been lost sight of, with the number sold by their authors to private individuals. Carsten only finished a few pictures, and in these he imitated the colour of fresco, as he never acquired an eye for oil-colour. Had this man met with better fortune, he might have effected a beneficial change in the Fine Arts; but he was, unhappily, not born in an auspicious moment, for at that period a sudden conversion from a false system of imitation to the full appreciation of the sublime and beautiful, was impossible, since the public were still captivated by the allurements of a style which had been practised by so many great and celebrated artists. To comprehend Carsten's merits, a classical education was absolutely necessary, combined with a refinement of taste, not easily acquired after the eye had been accustomed to the mannerism which prevailed during the preceding centuries. He passed a solitary life, only known to a few, and neither frequenting great societies nor seeking the so-called Mecænas of the day. His works being likewise defective in colour,—a quality which is most attractive to the ignorant, or to those who are unable to appreciate other merits,—he was not esteemed as he deserved. One of his works may, perhaps, some day still meet the public eye, namely, his illustrations of the Argonautic expedition, the principal events of which he executed in outline. Shortly before his death I was speaking with him on the subject, which he intended to engrave himself, when he said, "No other person can reproduce the *feeling* of the work." He was then waiting in the hope of a restoration to health. His remark proved correct, for his excellent friend Cooke, who engraved the work some time afterwards, interpreted it in a manner which makes it neither his own nor that of Carsten. This is often the case, if the hand of the engraver is not sufficiently subservient to his will, when he attempts to translate the thoughts of another man. Among the pieces of advice Carsten gave to young students, was, "Never to copy."\* This advice was intended for those who had already learnt drawing and the technicalities of colour. The precept may appear strange, but though unknown by Carsten, it had long before him been enunciated by Sir Joshua Reynolds. The discourse in which it is contained has so many useful hints, that I may as well give the passage in Reynolds's own words, which will at the same time show how this same precept has been delivered by two such eminent men:—

"I consider general copying as a delusive kind of industry: the student satisfies himself with the appearance of doing something; he falls into the dangerous habit of imitating

\* Continued from p. 4.

\* "Chi va dietro agli altri, mai non gli passa innanzi!"—Michael Angelo Buonarrotti.



without selecting, and of labouring without any determinate object; as it requires no effort of the mind, he sleeps over his work; and those powers of invention and composition which ought particularly to be called out, and put in action, lie torpid, and lose their energy for want of exercise. How incapable those are of producing anything of their own, who have spent much of their time in making finished copies, is well known to all who are conversant with our art."\*

The life of Carsten has been written by Fernow; but the author was too much in advance of his age, so that his work gave offence to his contemporaries, and his statements were not believed to be true. Though Carsten was thus neither rewarded by fame nor fortune, he had at least justice rendered him in this memoir, but a measure of justice which cost little, and fell short of the honourable mention he deserved.

We now arrive at Flaxman, a man of fertile genius, indifferent to the opinion of

John his contemporaries, who were marvellously slow in appreciating his merits; he therefore threw himself into the arms of posterity, and laboured wholly for future generations, who will assuredly acknowledge the greatness of his inventive powers. I refer my readers to other biographies for the particular incidents of his life, and I shall postpone all notice of his works in marble to that part of this essay which will relate to sculpture. I include Flaxman among the painters, for his grace, for the pictorial beauties of his designs, and the charming fancy he displayed, which have obtained for him a place among the leaders who assisted to guide Art back into the path from which she had strayed. Nature had bestowed on him one of her rarest gifts, a power of execution which enabled him to fix his most brilliant ideas on paper with the utmost facility. Every man of lively imagination will behold delightful images floating before his mind's eye, and is able to conceive new combinations, or charming groups of figures or landscape; but when he attempts to note them down, the forms change beneath his hand, and the very lines by which he endeavours to embody the thought appear, whilst in the act of rendering them visible and real, to annihilate the images that had presented themselves to his imagination; they are generally weaker, and they rarely correct or improve the original idea. Now with Flaxman there was such a perfect agreement between his ideas and his hand, that (to use a common simile) he noted down his thoughts as with a photographic instrument, and his drawing being the reflex of his ideas, he impressed them on the paper without hesitation or difficulty. The great Raffaele also possessed this rare gift, whilst invention with most men is the result of a succession of ideas, rather than an uninterrupted stream of inspiration. Endowed likewise with a delicate perception of all that is truly excellent in Art, Flaxman followed the pure style of the Greeks, and remained constant to it throughout life. He may sometimes be accused of a certain hardness of outline, but this defect was only occasional, and may well be pardoned in one who has presented us with so many beautiful compositions; they are full of expression, and at the same time, whilst grouping the various images described, he kept close to the words of the poet, whose conceptions he has clothed in visible forms. I must remind the reader of the difficulties with which Flaxman was beset in a period of transition, when, from the fear of falling into mannerism, he preferred throwing himself into the opposite extreme. He was like one climbing a steep

mountain, and obliged to traverse a narrow path, with a frightful precipice below, and a wall of stone rising abruptly above him; when he began to totter at the edge of the precipice he clung closer to the rock, and looked well before him to secure a sure footing, before taking another step.

The first work that made him known to the public was a series of illustrations from the "Divina Comedia" of Dante, which appeared in 1802. The undertaking was extremely difficult, and had hitherto been abandoned by all who had made the attempt. The allegorical meaning of the Comedia had until then been the part least appreciated, but about this time it became the subject of the most recondite study; and this new interest that had been awakened drew public attention to the poem which had been formerly regarded with indifference, and which was now exalted to the skies. The subject next chosen by Flaxman was the poems of Homer; this was still more successful, as a greater number of persons were interested in the stories of the heroic age there described than in the poem of Dante. Its publication was followed by illustrations of Æschylus, whose grand style of writing afforded Flaxman an opportunity of indulging his own enthusiastic admiration for the style of composition of Michael Angelo. This work was still more appreciated than the two former, and was considered his finest production. His illustrations of Hesiod appeared much later; and in these he united his early vigour of thought with an almost Homeric sweetness of expression; thus confirming his well merited reputation. A false report was current in his lifetime that a jealousy had arisen between this distinguished Englishman and Canova, but I can vouch for the fact that no such petty feeling could have existed in either of these men, who were superior to the common herd of their admirers. They were both too conscious of their own dignity, and had too reciprocal an esteem for each other, to admit any such feeling. Each could afford to rest satisfied in his own sphere. Canova, with his seductive grace, obtained a majority of suffrages; whilst Flaxman was revered and preferred by all lovers of a pure style in Art, and by the learned.\*

I shall conclude this category of remarkable painters with the name of Domenico Antonio de Seguvira, a Portuguese. Whilst very young, he showed an aptitude for painting, and one of the ministers of the Queen of Portugal, perceiving the talents of the boy, and the gifts which nature had bestowed on him, sent him, at his own expense, to study in Rome. His inclinations had led him in early life to Rembrandt and Guercino, but, on his arrival in Rome, he was struck by the paintings of Antonio Cavalucci, whose works I have already described as resembling those of Correggio. Seguvira endeavoured to imitate them, and executed several pictures in this manner. On his return to Portugal, in 1800, he had many opportunities afforded him for the display of his powers in large composition, but I cannot speak of them from personal knowledge. At an advanced period of life he wished to revisit Italy. He was in Paris in March, 1825, and reached Tuscany in 1826, whence he proceeded to Rome. He here returned to his early feeling for Art, following Rembrandt, or rather

\* [In allusion to the illustrations of Homer, Allan Cunningham remarks in his life of the sculptor:—"It has been said by one who was frequently in Flaxman's company during the making of the Homeric designs, that his diffidence at first was so great, he transcribed the subject from the Greek vases, adapting them to his purpose; but that he soon became more confident—ventured to forsake those venerable models, and trusted to the resources of his own imagination."—Ed. A.-J.]

Dietrich, though with more classical taste. He discovered new effects of light, and added good colouring and originality to his compositions. King John VI. of Portugal showed his appreciation of his merits, and his successor, Don Pedro, bestowed on him the title of Chevalier, and made him chief painter of S.M.T.F. He used the influence he possessed well, and all those students who were sent to Rome by the Portuguese Government were taken by him under his special protection.

#### PORTRAITS.

If ideal composition takes the highest rank in painting, the second is conceded to that which represents man as he ought to be rather than as he is. From this we descend to scenes of rural life, or the interiors of ale-houses, in which lively traits of character, and even satire, are introduced. Portraiture was always considered a separate branch of the Art, and whilst, as a representation of an individual, it gratified the feelings of relatives, friends, and acquaintances, it became immaterial whether the picture was unknown or forgotten by the rest of the world. If discovered to possess merits as a painting, artists and connoisseurs never failed to admire its truth of imitation, or excellence of execution; as in the portraits by Titian, Vandyke, and Rubens, whose works are looked on with admiration, without caring who they represent—the last question asked in such a case. As Reynolds chiefly painted portraits, he considered the isolation of this class of painting an injustice, and he thought it possible to raise portraiture to the same rank with historical pictures, by breaking down the barrier which separated them. This was like a new discovery, and could not escape the sagacity of the celebrated Burke, who, in his eulogy of the great artist, expresses himself in these words:—

"In taste, in grace, in facility, in happy invention, and in richness and harmony of colouring, he was equal to the great masters of the renowned ages. In portrait he went beyond them; for he communicated to that department of the Art in which English artists are the most engaged, a variety, a fancy, and a dignity, derived from the higher branches, which even those who professed them in a superior manner did not always preserve when they delineated individual nature. His portraits remind the spectators of the invention of history, and of the amenity of landscape. In painting portraits he appears not to be raised upon that platform, but to descend to it from a higher sphere."\*

The above observations could not have been more suggestive of the truth, for they not only draw attention to the fact that Reynolds painted ladies and children with grace and refinement, but that his portraits likewise contain whatever is most appropriate to express the type of youth and gaiety. When painting men, he endeavoured to give the attitude and expression in accordance with the general character and physiognomy of his sitter; and although he aimed principally at obtaining a correct likeness, he contrived to introduce such incidents into his composition as to form the episode of a story. It required great judgment and delicacy of taste to avoid falling into affectation and exaggeration, but an end was thus put to the symmetrical compositions of former days, in which whole families were to be seen drawn up in a line, facing the spectator, much as the goods of a shopkeeper might be displayed on a counter. At a later period Sir Thomas Lawrence was distinguished for the manner in which he followed, and even enlarged upon, this ex-

\* See "Life of Edmund Burke," by J. Prior. His eulogy of Sir J. Reynolds. 2nd vol., p. 190.

\* Second Discourse of Sir Joshua Reynolds.



ample; and, in his works, he may be said to have risen to the dignity of historical composition, and to have departed from the limits of mere portrait painting. He will, at any rate, be always reckoned among the most illustrious painters of his time.

From this survey of the history of painting we may draw the conclusion, that the art had revived under the repeated efforts of men of genius, and had continued its development in a remarkable manner, in the direction given by David: but a gradual deterioration took place afterwards, when it fell into the hands of artists who did not comprehend the spirit, but only strove to copy the external forms, of ancient works, and the constant repetition of this servile imitation ended by disgusting the public, and brought the system itself into ridicule, under the opprobrious term of *Antico-mania*. When innovations are once started, it is not easy to stop; every one thinks himself at liberty to put forward his own peculiar project, and many who now perceived that high Art, as revived by David, had ceased to be relished by the public, selected subjects taken from rural life, whilst others painted scenes of romance. Troubadours were once again called into existence; and even the least interesting incidents of common life became subjects for the painter. It must not be supposed that I would wholly exclude this secondary class of paintings, but I can neither discover their great charm, nor award to them the praise due to works of the first category, which had so important an influence on the progress of Art. Artists at length ventured to invent new subjects for their pictures, citing David as a precedent; forgetting that though the incident recorded by him in his picture of the Horatii, had not been described by any author, yet that the action represented, must, in all probability, have really preceded the fight, and was strictly in accordance with the manners of the time; his choice of a subject, therefore, was approved of by the public, and considered a well-imagined prelude to the battle of the Horatii and Curatii. But such license, when devoid of all reasonable grounds of probability, is prohibited by the rules of true Art, and we are therefore favoured with a number of disgusting allegorical pictures, the offspring of troubled dreams and ill-digested learning, and always produced in a spirit of adulation. Many extraordinary compositions now appeared, which were impossible to comprehend, because the personages represented, as well as their costumes, were the painter's own invention, and the most learned connoisseurs were puzzled by scenes taken from romance, from some fiction or popular tale. Artists even arranged groups, according to their fancy, and afterwards sought for names by which to baptise their pictures; so that the satirical saying intended to throw ridicule on certain musical *dilettanti* might be applied to them: "*The music first, and then the words.*" Such an offence against the legitimate use of Art could never have occurred in the good period, or, if it had, it would have called down heavy censure; but it was the natural consequence of refusing to stoop to the description of any particular historian or poet. Although it would be well if the artist were to exhibit his skill in achieving another victory on the same field with the poet, the lawgivers in matters of taste belonging to every country cried—"*Liberty! Liberty!*" and that Genius should not be fettered; until Genius, bewildered by these cries, believed in them, and amidst his self-satisfaction, dropped asleep. In Germany, where the question was supposed to have been more thoroughly investigated,

it was believed that by returning to the manner of Giotto and Cimabue, and even to the sculpture of Niccolo and Andrea Pisano, success would be unfailing; and as the glory of the great century of Art had sprung from the school founded by these men, so many actually imitated their pictures in drawing, composition, and even effects of colour. Thus pictures no longer resembled nature, but were reproductions of paintings when the art was in that state of degradation to which it had fallen at a period when it still wanted most of those eminent qualities it afterwards gained. It is hardly worth my while to attempt to refute such reasoners; I can perfectly appreciate the heroism of men who are eager to sacrifice themselves, and of those who vie with them in the continuance of this self-immolation, in the hope that, in the course of a couple of hundred years or more, the true school of painting may be born again. Such men despise the simpler expedient, of taking advantage of the experience of past ages, and calculating the slow and toilsome progress of our ancestors, who might serve as guides to lead us by a shorter and easier route, which is likewise pointed out by reason. I must not omit mentioning that the followers of this school call themselves Purists, and agree to divide into various sections; some adopt a less antiquated method, and only go back as far as the celebrated Fra Angelico da Fiesole—an excellent selection, if they would add the qualities which painting has gained since his time; but, on the contrary, all their works, whether great or small, are like miniatures painted according to a certain rule, and most of them look like copies from the works of that exalted genius, but without his innocence and purity of expression: this cannot be transmitted through the mind of the mechanical copyist, who can only see the surface, and who, lost in ecstasies of dull wonder, cannot penetrate beneath, to discover the source of his own delight, or the cause of his emotion. The theories of this school of German Purists will never meet with general acceptance, because there always remains a certain uneasy and restless feeling in the spectator like that of an unsatisfied desire. A distinguished artist, however, of this very nation, but who, from his excessive modesty, laboured in obscurity, has shown by his example that the true end of Art may be attained by other and more direct means. The German, Schlick, painted in 1808 a full-length likeness of the daughter of the minister Von Humboldt; she is represented in a simple and graceful attitude, playing the guitar. He treated his subject in a masterly manner, and proved that though nature ought to be followed under the guidance of the great masters, she never can be reached by a servile imitation of their works. Schlick afterwards produced a simple and agreeable composition in the purest taste, in which he represented Apollo among the shepherds; besides these he painted other magnificent works. But envious Fate cut him off in the flower of his days, and I am only surprised that his countrymen, as far as I can learn, have never rendered him justice.

I cannot quit these notes and reminiscences without adding, that it is possible I may have still omitted the names of some of those who lent their aid towards the revival of the Fine Arts, but this omission is involuntary, and I am not aware of having done so.

I have likewise omitted some distinguished artists of this time, because my aim was not to compose a complete history of the Fine Arts, but only to record the names of those who were most assiduous in that difficult undertaking, the accomplishment of a most desirable reformation.

## REFORM OF THE PATENT LAWS.\*

LET us now consider what amendments are necessary in order to render the Patent Laws more consonant with the spirit of the age, and more conducive to the welfare of inventors.

1. *Fees should be reduced.*—There is a growing opinion that it is unjust and impolitic on the part of the state to exact any payments from patentees, beyond those absolutely necessary to support the office in which the business is transacted. It is anomalous, that in an age like the present, which has witnessed the abolition of all duties standing in the way of moral or intellectual improvement, that taxes for fiscal purposes should be exacted from the improvers of the Arts. No other nation demands such heavy payments for patents as England. In France the only charge is £4 per annum. In America a patent for seventeen years costs only £10. The author of a new book acquires a long copyright at a cost of five shillings; the inventor of a new printing press must pay, for a less term, £175. If, as some persons think, or rather affect to think, patent inventions are mischievous, the principle of strangling them by heavy triennial and septennial payments will answer the desired end; but, in mercy to the inventors, it would be preferable to commence with a heavy fee, and so scare them away, rather than entice them to ruin by the well-spread snare which is set for them. No man can benefit by a patent without at the same time benefiting the public, since it is they who remunerate him for its use. It is, therefore, unjust to amerce in heavy penalties the successful patentee, and cruel to extract from the unsuccessful schemer payments in the nature of taxes, and apply them either to the building of a splendid edifice for the transaction of patent business, or to the general purposes of the state. £5 on each application, and £5 more on each grant, ought to be the maximum amount; and after the rectification of the office expenditure, with the increased business that would arise, these sums would be amply sufficient to defray the necessary costs of administration.

2. *The duration of the patent should be extended to seventeen years.*—The American government has recently extended patent right from fourteen to seventeen years, on the ground that the former term had proved in practice to be insufficient to remunerate the patentee of any important invention. It must be borne in mind that in proportion to the intrinsic merit of any discovery, so is the opposition it is sure to sustain. The greater the novelty, the greater the prejudice. A little ephemeral improvement may find success at the outset, but a new process or machine which supersedes the old plan, or renders worthless costly plant, will not be adopted hastily, in spite of all the advantages it can show. Men hesitate to discard the old before the new has been well tried and proved; and what are seven, ten, or even fourteen years in the history of our staple manufactures? It is an admitted fact that very few patent inventions come into operation under seven years, and seven years' royalties fail to reward the patentee for the anxieties, labours, and cost of the preceding inactive period. One of the most successful and important inventions of the period may be cited as a case in point. The introduction of the sewing-machine into this country is due to Mr. Thomas, who in 1846 purchased the patent, and expended large sums in improving the machine, which was then in a crude state, with a view to employing the invention in the manufacture of stays. He had no sooner brought the machine to some degree of perfection than, by an extraordinary coincidence, another mode of uniting the seams of stays was discovered—viz., by seaming them in the loom—so that the original purpose for which the sewing-machine was bought no longer required its agency. The consequence was that the sewing-machine remained dormant for more than seven years. The public did not respond to the first attempts made to bring the machine into use for other purposes, and the patentee wisely bided his time, and waited until the public had learned the value of the instrument. When the sewing-

\* Continued from p. 35.



machine again came before the public, the most violent efforts were made to condemn it. Trade combinations were formed, masters were threatened, and riots occurred through its introduction. Then came the usual concomitant to all valuable patents, expensive litigation, while in other quarters apathy and prejudice were not less dangerous foes. Had the patentee been less energetic, or in needy circumstances, the invention might still be slumbering; but Mr. Thomas overcame all opposition, and succeeded in establishing a new and surprising industry. The sewing-machine is now a necessity, and in many branches of trade wholly supersedes hand labour. It is destined to still more extended uses, for the time is not far distant when it will be found in every decent dwelling. That the patentee, even in the limited period of six or seven years, met with such success as to repay him amply for his outlay, is due to fortuitous causes, and to the extraordinary merits of the invention, and forms no argument against extending the term of duration of patent right. The Privy Council has the power of extending patents, but the cost of the application, and the stringent rules on which the council acts, prevent many applications. A longer term than fourteen years can scarcely be prejudicial where the invention is of no utility, and will certainly be of immense advantage to the meritorious inventor. We think the term ought to be seventeen years.

3. *There ought to be a preliminary examination into the novelty of inventions before issuing the patent.*—One of the essential requisites for the validity of a patent is its novelty. A flaw in this respect is commonly fatal. Now, from the fact that inventors are, and must almost necessarily be, men of enthusiastic temperaments and bigoted opinions, it is unsafe and unwise to leave them with discretionary power to search into the novelty of their ideas or not, as may best suit their interests. A patent confers legal rights, which may be set in action to the great injury of individuals and the public detriment, either by exacting royalties, or by preventing the free use of public property. It is contrary to the statute law to grant more than one patent for the same invention, and the state ought to be no party to the perpetration of what is a legal fraud, by granting patents over and over again, as it does now, every year, for one and the same invention. To shut its eyes to this notorious evil, while it opens its hand for the reception of fees, is an attitude not becoming to the official dignity of this great nation. It is true the Patent Office says, "Search yourselves, dear children; we guarantee nothing; we take your money to-day, and will take that of somebody else to-morrow for the same idea; therefore search, and satisfy yourselves;" but since the votaries of the Office will not search, but rush headlong into danger, it does not seem too much to expect from the guardians of our morals and the protectors of our purses that they should interpose some checks on unlawful practices, and render ignorance at least no longer an excuse. It often takes less time to procure a patent than to search into existing specifications, and the sanguine inventor who fancies his fortune depends on the success of his idea, is soon alarmed at the suspicious similarity he discovers in the few documents he reads in the library, and hastens to abandon a pursuit so fraught with danger. He might chance to stumble on the identical plan he seeks to patent—chapter and verse in the next page—and find all his hopes annihilated, and all his castles in the air ruthlessly demolished. Human nature is frail, and inventors are fallible like the rest of mankind. They are always loath to see anything which can interfere with their cherished projects. Even a series of costly law-suits will fail to convince them that one pea is very like another. It has been shown that the investigation made by the Crown officers is purely formal; it does not even profess to be an inquiry into the novelty of the invention submitted, but is simply limited to rules of practice, in nowise affecting merits. The duty of properly inquiring into applications for patents, could not devolve on any men less qualified to discharge it efficiently than counsel learned in the law, and overburdened with professional labours. The task should be confided to men acquainted with scien-

tific subjects, and their duties might be restricted to comparing specifications one with another, and to making a report to the Commissioners on the expediency of granting the application.

From the decision of the Commissioners an appeal should lie to the Court of Patents, there to be final. To carry out this arrangement, *it would be necessary to abolish granting protection on provisional, or, in other words, inchoate specifications.* No examination of an effective character could be conducted in the absence of a detailed specification of the subject-matter and of the claims. This course of requiring a full description to be filed, in the first instance, involves no difficulty, and inflicts no hardship. When a man has invented something, he can surely describe and define it; until he does so, it cannot be held that he is entitled to any protection. If his invention be immature, he has only to wait until he has perfected it. In all other countries save England this full and final specification is required in the first instance. But it may be said that it is sometimes necessary to make models, and try experiments, before the specification can be drawn; and how are these things to be done in safety? Practically and generally we reply, they may be done in secrecy and safety. The most elaborate machine may be constructed in separate parts, by mechanics ignorant of the end they are proposed to answer, even where there may be reason for adopting such caution; but in entrusting the making of a machine or model to a respectable house of business, there is little cause to fear unfair dealing. The law even now will interpose in cases of fraudulent appropriation of the discoveries of others, and will declare the wrong-doer to be a trustee for the real inventor. A case precisely of this nature occurred about 1846 (the *Queen v. Teychenné*), where it was held that the defendant was a trustee of the patent for the inventor of a process of indurating stone, who was a Frenchman. The Court of Patents should be empowered to deal peremptorily with cases of this kind, and we should then hear nothing of fraudulent appropriations. The benefits accruing to inventors from the mere preparation of a complete specification are so great, that they counterbalance any supposititious risks of occasional evil. In the United States of America the applicant for letters patent is required to deposit a model of his invention, whenever the subject admits of its being made, and this model is retained in the Patent Office for the instruction of future inventors. We are inclined to think such a course might be adopted in this country with advantage.

In return for a seventeen years' patent, obtained at a cost in fees of £10 or so, the additional cost of preparing the model could hardly be demurred to. Perhaps it would be feasible to make the deposit of a model a condition for keeping the patent in force beyond three years. If the patentee at the end of that term objected or neglected to send it in, the patent might lapse, as it does now when the fee is not paid. The above changes would necessitate the erection of a suitable Patent Office. The present establishment does not reflect credit on the country; it is crowded, inconvenient, and totally unfitted for the purpose. The free library is so blocked up with books and boxes that there is literally not standing-room sufficient for readers—or rather, would-be readers—who are driven into dark corridors, and jostled in a most unseemly manner. But as it appears from the report that the selection of a suitable site for the erection of a Patent Office is under the consideration of "my lords" of the Treasury, and has so been any time during the last five years, it may come to pass, in another five years or so, that a proper edifice will be secured; and with the handsome balance in hand, there ought to be no difficulty in procuring it.

Another reform required, of minor importance, is the reconstruction of the commission for administering Patent matters. It is composed of the Lord Chancellor, the Master of the Rolls, and the Attorney and Solicitor-General—all of whom are incapable, from the nature of their avocations, of applying either time or thought to the conduct of the Patent Office. The Act of Parliament enables the Crown to nominate other persons to the commission, but hitherto

this power has not been exercised. It would be judicious, we think, to add to the commission one or two names of scientific repute, or to appoint an acting commissioner, or deputy commissioner, with full powers to deal with all the business of the commission, subject to the control of the superior commissioners. At present the chief responsibility of the commission devolves on the officer called the Superintendent of Specifications; and from the zealous and efficient manner in which he has performed the work committed to his care, it might be advisable to appoint him acting commissioner, charged with the superintendence of the examiners, and with the general conduct of the department. But these are matters of detail on which it is not necessary to dilate.

*The Court of Patents.*—A patent has been defined to be merely a right to bring an action at law, and the definition is far from being erroneous. Long, tedious, and expensive litigation too often attends the meritorious invention. The higher its intrinsic merits, the greater the probability of contention, for men do not in general fight about straws, or waste their money on frivolous objects. Nearly all our important inventions have gone through the fiery ordeal of the law. Litigation may not be wholly avoidable, but that it should be so complicated and so ruinous in its results arises from defects in our jurisprudence, not referable to the subject under dispute, but springing from the tortuous practice of our courts, and the numerous processes through which a suit may be carried before receiving final decision. The costs of many patent suits have exceeded £20,000. The House of Lords, in the last session, gave judgment in a case (*Betts v. Menzies*), in which it is stated that the litigants have been trying the question during the last seven years, at an expenditure of a sum quite equal to that named.\*

The orthodox mode of commencing litigation is by a bill in Chancery. The court directs an issue to be tried in a common law court, and the verdict given is generally appealed from. The matter then is adjourned to the court sitting *in banco*, and a new trial is frequently ordered. Whether this be so or not, the judgment of the four judges sitting *in banco* can be appealed from to a Court of Error, and the decision of the Court of Error may be brought under the judicial action of the House of Lords. Thus "Alps on Alps arise." A little manœuvring will enable either party to prolong the contest for five, six, and even seven years. In the meantime injustice is done either to the patentee, who is virtually denied the full exercise of his rights, or to the alleged infringer and the public, who are prevented from enjoying in peace that to which they may have a clear right and title. The remedy for these abuses is to give to a Court of Patents exclusive jurisdiction in patent proceedings. The court should be constituted just as the Court of Probate is now; the judge ordinary should try all issues of fact. From the verdict in his court an appeal should lie, in the last resort, to three judges, viz., the Chief Justices of the Queen's Bench and Common Pleas, and the Chief Baron of the Exchequer. To this court should be delegated the power now exercised by the Court of Chancery, of granting injunctions and of repealing patents, together with the hearing of oppositions, and appeals from the decisions of the commissioners. The cost of maintaining the court would not exceed £10,000 per annum; and whether this amount were wholly defrayed by fees from litigants, or from the Consolidated or Patent Fee Fund, the benefits it would confer on the manufacturing public would amply compensate for threefold the expenditure. At present patentees, on the one hand, are deprived of their rights, because they lack courage or means to go

\* Lord Chief Justice Cockburn, in the course of a recent long patent case, made a few forcible remarks on the necessity of providing some fitter tribunal than our ordinary law courts for the trial of such causes; and it has been frequently stated by other judges that a special court for patent matters is urgently required. The Court of Chancery, under recent powers, has taken on itself the determination of matters of fact by the help of a jury; but this court is, from inherent faults, totally unsuited for the solution of legal scientific difficulties, which demand, and must ultimately obtain, a special court for their determination.



to law; while, on the other hand, the public is frequently mulet of enormous royalties, without a shadow of legality, because individuals are afraid to enter upon the defence of their rights while the law is so uncertain and so devious. These, then, are the principal amendments required to be made in legislating with a view to the improvement of the Patent Laws. No trivial alterations, no paltry reductions, will satisfy the public. It were better to abolish all protection for improvements in the Arts, than to leave intact a system which practically becomes a mere auxiliary to the Inland Revenue Office for raising taxes, and which, in reality, is nothing but a mockery, a delusion, and a snare.

**Copyright in Designs.**—No amendment of the Patent Laws would be complete without a revision of the laws affecting copyright in designs, which equally require extensive modifications. Prior to the year 1842, there was no legal protection for designs in textile fabrics, paper-hangings, or in the multifarious materials to which ornamental design is applied. Hence arose a state of things exactly the same as would result from the abolition of the Patent Laws. Piracy was rife, and ingenuity was cramped. Our Art-manufactures were confessedly at the lowest ebb, and in matters of taste we were either copiers of the French, or servilely followed in the beaten path of conventionalism. There was no protection for originality, and therefore no stimulus to its production. If a calico-printer went to the expense of procuring a new design, it was immediately copied, if it had any merit, by all the rest in the trade. If a Birmingham manufacturer brought out a novel trinket, or applied a new ornamental pattern to some small article of utility, he was robbed of the reward due to his ingenuity or enterprise; and the most barefaced injustice was practised with impunity. Sir Emerson Tennent was mainly instrumental in bringing about legislation, which put an end to practices so destructive to moral feelings and so injurious to trade. By the Act 5 and 6 Viet., cap. 100, a copyright, or property, is given to the author or proprietor of any new or original design, for ornamenting any article of manufacture or substance, for various terms, varying from five years down to nine months. The Act has worked remarkably well, and has thoroughly answered the purpose for which it was intended. Piracy, instead of being the rule, has become the exception in trade, and is rarely heard of in those manufactures in which before it was so common. The Act gives a summary jurisdiction to any two justices of the peace, with power to inflict penalties from £5 up to £30 for each offence. The duration and the cost of the protection vary with the nature of the material to which the design is applied, according to a somewhat capricious scale, as follows:—

Class.	Copyright.	Fee.
1. Articles composed wholly or chiefly of metal.....	5 years.	1 0 0
2. Do. wood.....	3 "	1 0 0
3. Do. glass.....	3 "	1 0 0
4. Do. earthenware, bone, papier-mâché ...	3 "	1 0 0
5. Paper-hangings.....	3 "	0 10 0
6. Carpets, floor and oil cloths ...	3 "	1 0 0
7. Shawl patterns, printed.....	9 months.	0 1 0
8. Shawls not comprised in above	3 years.	1 0 0
9. Yarn, thread, or warp, printed	9 months.	0 1 0
10. Woven fabrics patterns, printed	3 years.	0 1 0
11. Woven fabrics, furnitures.....	3 years.	0 5 0
12. Woven fabrics not above comprised.....	12 months.	0 5 0
13. Lace, and all other fabrics.....	12 months.	0 5 0

**Sculpture.**—By the Designs Act of 1850, a protection of a nature similar to that granted for designs for ornamenting articles of manufacture is granted to sculpture, models, copies, or casts of the whole or part of the human figure, or of animals, for the term, or unexpired part of the term, during which copyright in such sculpture, models, copies, or casts may or shall exist under the Sculpture Copyright Acts; and the fee for registering the same is £5. To obtain protection, it is necessary that the design should not have been published either within the United Kingdom or elsewhere previous to registration; that every article of manufacture should have thereon or attached thereto the word registered, and the date of registration.

By another Act provisional registration may be effected for all designs for a fee of 1s. This lasts

six months, and may be extended by the Board of Trade for a similar period. Sculpture cannot be provisionally registered. Now, the scale of term of protection is exceedingly arbitrary and absurdly capricious. With the exception of sculptures, there is no fee which can be called extravagant; but a little more uniformity with regard to materials *ejusdem generis* might be desirable. But it is difficult to discover on what principle such great differences arise in the terms of protection. Why designs, when applied to articles of metal, should be thought worthy of a longer term of protection than when applied to wood, glass, or papier-mâché, is not apparent to our obtuseness. There certainly may be as much merit in carving wood or moulding glass as in casting metal. The designer of an elegant vase or beautiful tazza must be contented with three years' protection, while the ornamentator of a snuffer-tray, or producer of a new letter-clip, can enjoy the more ample period of five years' protection. A fender may be registered for five years, while a marble mantel-piece, of the most elaborate ornamentation, can only be protected for the minor term of three years. It is complained that the term allotted to printed shawls, of nine months only, is inadequate; and it may readily be imagined that Paisley and Norwich manufacturers are not inclined to be extravagantly liberal in procuring designs for their shawls, when a single season bounds the term of copyright. Why, by all that is consistent, should a design for bed furniture, or a chintz chair-cover, be protected for three years, while the shawl design has only nine months? Then again, designs in lace are limited to twelve months, while those for a common teacup, or willow-pattern plate, can be registered for three years. But the greatest anomaly is that of the fee for registering sculpture, viz. £5. It is probably well known to most readers of the *Art-Journal*, that under an Act of Parliament of George III., a copyright of twenty-eight years is granted in respect of new sculptures. This Act is intended for the protection of what may be called sculpture proper, such as busts, figures, and bassi-relievi. But of late years there has sprung up an art of sculpturing, or moulding, small statuettes, busts, and figures, in materials other than marble or stone, such as Parian, porcelain, or other ceramic wares. Now, the Act of 1850 was intended to afford protection to these numerous and often beautiful productions; yet the comparatively high fee of £5 is demanded for them. So that while offering protection, the price virtually forbids the acceptance of it. Clearly, this fee ought to be reduced, so that full scope may be given to a beautiful art, quite as worthy of cheap legal recognition as the kindred arts of designing. On the whole it appears to be very desirable that the duration of copyright, and the fees payable under this useful Act, should be revised and rendered more equitable. No term of copyright should be less than three years, and for all the more important articles it should be for five years. The fee for sculpture should be reduced to 10s.

No sooner had the Act for Registering Designs come into operation than it was used for purposes foreign to its scope and objects. At that time (1842) there was no medium between the costly patent and the registration for ornamental objects; and hence numberless ephemeral productions were registered under the plea of being novel in ornamental design, whereas in truth the object was to obtain protection for some mechanical principle or contrivance. With a view to provide for the registration of these little articles of utility, another Registration Act was passed in 1843 (6 and 7 Viet., cap. 65), whereby a copyright of three years was given to the author or proprietor of any new or original design for the shape or configuration either of the whole or of part of any article of manufacture, such shape or configuration having reference to some purpose of utility, and whether made in metal or any other substance. The Act limits protection to the shape and configuration, and excludes material, mechanical action, principle, contrivance, application, or adaptation, except in so far as these may be dependent upon, and inseparable from, the shape or configuration.

It is easy to perceive that very little is gained by registering under this restrictive phraseology.

Ornamental shape is the subject of registration under the former Act, and there was no need of a new law to define this. When protection was denied to ought but shape, which, generally speaking, is of value only when ornamental, the whole virtue of the Act was taken from it, and it was left a mere *caput mortuum*. What might have been a most excellent provision for securing property in the thousand and one little contrivances which minister to our comforts, which are beneath the dignity of a patent, and which are more useful than ornamental, is on the contrary a stultifying measure, holding out only a delusive snare. For it is obvious that in nine cases out of ten, where protection is given to shape, that the configuration may be readily altered, while the principle involved is carefully retained. Many inventions have been registered under this Act, and in consequence of its very restrictive language, have been infringed with impunity. A notable instance was that of the child's "perambulator," now so common. It was originally registered under this Act; and as soon as it became popular, the registration was evaded in all quarters, because nothing was easier than to alter the shape, while retaining all the distinctive features of the carriage. Another instance is to be found in the luggage label with an inserted metallic eyelet. This had a large sale on its first introduction, but being registered only, was speedily made in disregard of the supposed protection, and it was held in a court of law that it did not come within the meaning of the Act. It is just as desirable now as it was in 1842 that there should be some means of protecting articles of utility, without the necessity of obtaining a patent. It seems ludicrous to apply for a patent under the Great Seal for a new nut-cracker, or a beetle-trap, or bootjack; yet such contrivances are highly useful, and are sometimes very remunerative. Then, to require a fee of £10 for the registration of an article of this kind is manifestly too high. If the Act were amended by omitting all that part which restricts protection to form, the term of copyright extended to five years, and the fee reduced to £2, it would tend to drain off the Patent List many of those comparatively trifling inventions which now disfigure it, and become one of the most valuable, as it now is the most worthless, of the laws relating to copyright.

## THE INTERNATIONAL EXHIBITION.

FRANCE v. ENGLAND.

THE Emperor has closed the International Exhibition gracefully and worthily; but it is for the honour of France, and not of England. At South Kensington the affair was brought to an end by a crush to get out of the building, about four o'clock on a dreary November evening. The only sounds that greeted public and exhibitors were the warnings of the police to "keep moving," and the occasional responses, "Pray don't push!" During some days, at the end of January, 1863, a clerk handed a medal across a counter, kept a printed circular as a receipt, and—*tout est fini*. It is not to be supposed, however, that manufacturers entitled to honours have gone for these medals themselves; that duty devolved on the porters of the several establishments. Many remain "on hand," and in course of time, no doubt, will be treated as forfeited pledges. So ends the "dismallest" page in the history of British Art-industry: it is a record of our shame, and France will not let us forget it. In the grand Hall of the Louvre, at the end of January, 1863, took place the distribution of recompenses to the successful exhibitors. On a platform was the throne, surmounted by its velvet canopy and its golden eagles; the great officers of the Crown, and the general commanding the Imperial Guard; the ladies and officers of the Emperor and Empress's households; the ministers, the members of the Privy Council,



the marshals, the admirals, the Grand Chancellor of the Legion of Honour, the Princes and Princesses of the imperial family, the wives of the exhibitors, the Cent-Gardes, in corslet, helmet, and jack boots—all were there. The Emperor having taken his seat, Prince Napoleon read the Address. The Prince observed that the decorations of honour given to the exhibitors were another example of the equality which allows merit of every kind to be honoured, without distinction of rank or profession. The Emperor then addressed the assembly—those who were to receive honours, and those who were the witnesses of the awards. His speech is so pithy, eloquent, and expressive, that we consider it our duty to print it:—

"Gentlemen,—You have worthily represented France abroad. I thank you for having done so, for universal exhibitions are not mere bazaars, but striking manifestations of the strength and genius of nations. The state of society reveals itself by the more or less advanced degree of the various elements of which it is composed, and, as all progress advances in the front, the examination of a single one of the multiplied productions of intelligence suffices to enable us to appreciate the civilisation of the country to which it belongs. Thus, when at the present day we discover a simple object of Art of ancient times, we judge from its greater or lesser perfection with what period of history it is connected. If it deserves our admiration, it is certain that it dates from an epoch when well-established society was great in arms, in eloquence, in science, and in Art. It is, therefore, not indifferent for the task reserved to France to have placed before the eyes of Europe the produce of our industry; it alone, in fact, testifies to the state of our moral and political condition. I thank you for your energy, and for your perseverance in rivalling a country which had taken the lead of us in certain branches of labour. Behold, then, realised at last that formidable invasion of the British soil so long predicted! You have crossed the Channel; you have boldly established yourselves in the capital of England; you have courageously wrestled with the veterans of industry. This campaign has not been without its glory, and to-day I come to award recompense to the brave. This species of war, which has no victims, has more than one merit. It excites a noble emulation, leads to those commercial treaties which bring nations closer to each other, and dissipates international prejudices without weakening the love of country. Out of these material exchanges arises a still more precious exchange—that of ideas. If strangers may envy us many useful things, we have also much to learn from them. You must, in fact, have been struck in England by the unrestricted liberty allowed to the manifestation of all opinions as well as to the development of all interests. You have observed the perfect order maintained in the midst of lively discussions and of the dangers of competition. It is because English liberty always respects the principal bases upon which society and power rest. From this very fact it does not destroy, it improves; it carries in its hand not an incendiary torch, but one that sheds light around, and, in private undertakings, individual energy, displaying itself with indefatigable zeal, relieves the government from becoming the sole promoter of the vital strength of a nation. Thus, instead of organising everything, it leaves to each the responsibility of his own acts. It is on these conditions that England enjoys that wonderful activity, that absolute independence which she possesses. . . . Thus every one will have fulfilled his duty, and our passage on this earth will not have been a useless one, as we shall have bequeathed to our children great works accomplished and fruitful truths raised upon the ruins of decayed prejudices and of hatred for ever entombed." &c. &c.

The Minister of Public Works then called out the names of the exhibitors to receive the decorations which were awarded to them. The candidates advanced, had their respective merits proclaimed, and were decorated.

## THE TURNER GALLERY.

ULYSSES DERIDING POLYPHEMUS.

Engraved by E. Goodall.

THE story of Polyphemus is referred to by both Greek and Latin writers; the "Odyssey" of Homer relates it most fully. Ulysses, returning from Troy, ventured near the coast of Sicily, where dwelt the race of Cyclops, of whom Polyphemus was chief. In order to explore the island, Ulysses landed with twelve of his companions and an abundance of wine and provisions, and took temporary refuge in a cavern, where they were discovered by the "king" of the place, who at once satisfied his hunger by devouring two of the intruders. Others followed in succession, for the band were imprisoned in the cave, Polyphemus having driven his flocks and herds into it, and then closed up the entrance. Ulysses, considering that his own turn to help in supplying a meal would soon come, remembered the wine in his possession, and so plentifully plied the giant with it that he became intoxicated and fell asleep, when the Greek thrust a lighted firebrand into his only eye. Blinded as he was, and snarling with pain, he still kept guard at the mouth of the cavern, sitting with hand outstretched to catch any object which might endeavour to elude him. Ulysses and his remaining companions contrived, however, to escape, by creeping out under the bodies of the animals, as they went forth to feed on the mountains; and, having safely reached their galley, the fugitives turn round and hurl taunt and defiance at their baffled enemy:—

"Now off at sea, and from the shallows clear,  
As far as human voice could reach the ear,  
With taunts the distant giant I accost—  
Hear me, O Cyclop! hear, ungracious host!  
'Twas on no coward, no ignoble slave,  
Thou meditat'st thy meal in yonder cave;  
But one the vengeance fated from above  
Doomed to inflict, the instrument of Jove.  
Thy barbarous breach of hospitable bands  
The god, the god revenges by my hands."

"These words the Cyclop's burning rage provoke,  
From the tall hill he rends a pointed rock;  
High o'er the billows flew the massy load,  
And near the ship came thundering on the flood;  
It almost brushed the helm, and fell before;  
The whole sea shook, and r'fluent beat the shore."

"But I, of mind elate, and scornful fear,  
Thus with new taunts insult the monster's ear—  
Cyclop! if any, pitying thy disgrace,  
Ask who disfigured thus that eyeless face,  
Say 'twas Ulysses—'twas his deed, declare;  
Laertes' son, of Ithaca the fair—  
Ulysses, far in fighting fields renown'd,  
Before whose arm Troy tumbled to the ground."  
*Ulysses, book ix.*

Such is the absurd classic legend out of which the painter created this marvellous combination of colour and poetic beauty: and the first thing that must strike the spectator who remembers the story represented, and compares Turner's illustration with it, is that the vessel of Ulysses is decked out as if to take part in a pageant—more like an ancient state-barge than a ship returning from a long and perilous voyage: it is dressed out with gay flags and streamers, and the sails are of a delicate cream colour; the masts and yards are manned by crowds of sailors, who have settled like bees on every available space. At her head sport groups of sea-nymphs, wearing bright stars on their foreheads: at the stern stands the Greek chieftain, holding in his hand a lighted torch, and uttering his defiance of Polyphemus, whose huge form is extended along the lofty rock, in an agony of mingled pain and rage, with one hand tearing his hair, the other closed and uplifted, as if he would at a single blow send the vessel and her crew to the bottom of the waters. At the base of the rocks is seen the lurid glare of fire in the Cyclop's cave; while on the right side of the picture rise, against the setting sun, the dark rudders and sterns of a portion of the Grecian fleet. In colour the picture is one mass of burnished gold, vermillion, azure, and silvery grey; yet all is so well balanced and so harmonious that no tint seems to predominate, and none obtrudes itself.

It belongs to Turner's second period, and was exhibited at the Academy in 1829.

## BRITISH INSTITUTION, 1863.

### INTRODUCTION.

THIS exhibition, though destitute of works signal in mark, contains a fair average of pretty, painstaking pictures. The gallery of the British Institution, we are sorry to say, has ceased to be an arena in which men of proved strength care to contend, and is now but a quiet retreat where half-fledged genius may try the wing safely. Yet the rooms of the Royal Academy are so inadequate to contain the multitude of really great works which yearly throng for admission, that a supplemental institution, such as the British—opening its doors moreover in these earlier months—should be in a position to confer, even upon artists of established repute, additional honour. Yet strange is it, that either through a certain fatality, or by some actual fault, this gallery in Pall Mall—which during the summer months is the honoured abode of the master-works of the deceased painters of Italy and of England, which season after season has gathered together and displayed the most renowned works of Reynolds, Gainsborough, Etty, and others—passing strange is it, we repeat, that this institution, the favoured resort of the dead, is forsaken by the living, and that thus for high Art, for noble creations which will survive to posterity, this modern exhibition of the spring is found in direct and dire contrast to the summer and autumn gathering of old masters. We speak thus because we feel persuaded that the Hereditary and Life Governors of the British Institution—men of foremost position, of recognised knowledge and experience, deploring, as they must, a fallen fortune—possess even now in their own hands the remedy and redress. Let them break through a slumbering routine, and set to work in active reorganisation. Let them select from their numbers a small but compact "managing committee," composed of men calm in judgment yet pushing in enterprise, and the confidence of the profession, which has been shaken, will be again restored. We hear that matters are even now mending, and we trust in coming years to have the pleasure of hailing, at this long-honoured institution, an exhibition though small yet choice—a collection of pictures which, by their high intent, may show that a government and patronage, administered by the would-be Meccenas and Medici of England, need not degenerate into empty mockery.

We have, however, already conceded to the present exhibition a good proportion of pretty, painstaking pictures. Such ambitious creations as Mr. Browne's 'Ismaelites buying Joseph from his Brethren' (572) are quite exceptional, and deserve commendation for high and unrequited aspiration, rather than for attained success, which still lies far from the artist's reach. And so, giving up all vain chase after high, sacred, or historic Art, the visitor to this exhibition may agreeably surrender himself to the luxury of romance—may dream of the beauty of the "Arabian Nights," drink honeyed draughts from "Lalla Rookh," or fill the harem of his imagination with houris "not too high or good for human nature's daily food." And for the lower and more prosaic phases of his fancy, the dilettante idler will find even still more ample provision. Of subjects domestic, both serious and comic, there is no stint. Of the old Dutch, translated into the modern Wilkie-English, there is profusion. Of the out-door rustic, rough and rude, and likewise polished, there is prolific supply; and of landscapes, prosaic and poetic, nature herself can scarcely pretend to gayer fertility. In succession we will pass each class under review.

### HOW HIGH ART MAY GROW SENTIMENTAL.

Michael Angelo painted 'Sibyls,' Raphael, 'Cupid and Psyche,' Carlo Dolci, 'Poësia,' and we moderns delight in 'Musidoras,' or children whom we christen not "cherubs," but "rose-buds." Of these voluptuous figures or ideal heads, designed as for a book of beauty, or painted for a boudoir, the British Institution has been famed. In the present exhibition, ALEXANDER JOHNSTON'S 'Summer' (157) is the most effective. We presume that this beauty is one of a family series, as we have already made the acquaintance of her





J. M. W. TURNER, R.A. PINXIT

E. GOODALL SCULPT

ULYSSES DERIDING POLYPHEMUS.

FROM THE PICTURE IN THE NATIONAL GALLERY







sister 'Autumn,' both, we doubt not, first cousins to 'Ceres' and 'Pomona.' They come indeed of a noble race, as if the elements had showered down bounty and benediction on their heads, and the winds of heaven wafted health and happiness. This 'Summer,' indeed, is an incarnation of the season. Her full jewelled eyes are sunshine's smile or shadow's dewy tears; her cheeks are blushing as the western sky; her mouth buds with kisses; her hair, dark on the brow, and falling to the shoulder, bounds the light of a joyous face, as night closes upon day. This ideal head is painted broadly and boldly, with a sketchy hand, and a free, full brush. Mr. Frost's 'Muscidora' (120), almost a miniature for finish and minuteness, must also be classed as the poetry of Art, seeking for generic beauty, and thus sinking the individual in an ideal of which Greek sculpture is the perfected type. Mr. Frost in such works as these does not deign to be indebted to the milliner, but surrenders himself in innocent simplicity to nature's charms unadorned. Other artists, less confident in their anatomy, gladly take refuge in a full, flowing robe, which, as under the treatment of Etty, may subserve to greater richness and variety of colour. Thus Mr. DESANGES occupies the head of the chief room with a lorn, woe-begone damsel (13), all sighs and tears, and a very monument to dressmaker modesty, painted up to the pitch of that well-known acme of desolation, "she never told her love." The artist indeed has raised her as the heroine of dramatic melancholy, wasted by the worm which feeds on the damask cheek, and worn by patient suffering. It is difficult to deliver such a theme from weakness and affectation. As for colour, the warm tones, now too monotonous, would be relieved by greys, and still further enhanced in value by complimentary hues of blue and emerald green, put in boldly. Mr. FRANK WYBURD's 'Xarifa' (182) also pertains to the region of romance. We have here an Eastern lady of sleepy, listless, almond eye, reclining on a couch soft with cushions, and decked with gold embroidered shawls. The apartment, of lattice window, rich curtains, incense burner, and other ministers to enervate luxury, shows all the belongings to the harem of a voluptuary. These make a show, yet the last lustre is lacking, and the flesh flushes not with the blood of life. As a contrast, we turn to two little gems, 'The Sesta' (417), and 'The Mirror' (428), by A. J. WOOLNER. Sketchy, even to carelessness, yet they blush in Etty warmth of flesh, and the accessories ebb and flow in the coloured cadence of Venetian harmonies.

When love lights the fantasy, many are the pranks which the pencil plays, and almost infinite are the fashionings of the picture-created forms, replicas of the painter's changeable moods. 'Little Loves,' by E. HAVELL (520), is one of those pretty caprices which hang on the thread of small incident, yet are sustained as by entranced delight. A girl is seated at an open window, entwined with convolvulus, roses, and passion-flowers, petting her darling paroquettes. On a bas-relief, just beneath, Cupid and Psyche fly into rapturous and tender embrace. The picture is well painted, and every accessory enhances the interest of the story. Mr. DICKSEE, in his 'Lady-bird' (427), has painted a charming child, with oak-leaves round her hair, bearing sticks in apron, rustic fashion, her eyes wondrously gazing at honeysuckles and corn-flowers, held at arm's length. Other studies of fancy heads there are, whereto some pleasing story is tacked on—figures, such as Guido or Dominichino might have called sibyls, or encircled with the halo of saints, but which in our days serve for characters more mundane. Mr. Dicksee's 'Love Letter—just read' (223) eyes tearful for joy and gazing with ecstasy, is nicely painted in the flesh, rosy in health, and radiant in happiness. In 'A Study from Nature' (189), by E. U. EDDIS, we have the innocence of childhood taking its first outlook of wonder upon the world from eyes of dark shadow, with a magic robe of raven hair flowing in nature's growth unrestrained, the shadow lighted by snowdrops, strewn as white stars on a deep background. Unlike some of its compeers in the gallery, there is nothing meretricious in this simple head. 'Mariana' (577), by J. HARWOOD, is one of that numerous class of young ladies found in

all exhibitions, looking longingly into vaeaneys, and exclaiming in the words of Tennyson, after the approved fashion, "He cometh not, she said!" 'The Coquette' (277), by J. EDGELL COLLINS; 'The Sultana' (66), a little too red, another work by J. Edgell Collins; and 'The Toilet' (53), by J. COLBY, rather black in the shadows, may also be mentioned with commendation. Most of the heroines we have been thus gazing at with admiring eye are somewhat Byronic, or at most Shaksperian, after the conventional types: languishing maidens or voluptuous mistresses, lavish of charms, which the painter by refined treatment transuses into love and poetry. Thus, as we have said, high Art has passed into the sentimental, and instead of saints and martyrs, as of old, our senses are regaled with the delight of witching youth and beauty. We can scarcely grumble at what is so agreeable.

#### THE DOMESTIC—BOTH SERIOUS AND COMIC.

The drama of life, with its shifting scenes of incident, and its varying phases of emotion, lightly gay or deeply tragic, has been seized by the artists of all countries, and painted with more or less of truth or exaggeration. Fact is said to be stranger than fiction, yet here is a sphere where each unites with the other—where observation, calling to its aid invention, finds novelty and fails not to reach the marvellous. And the active life which now stirs so busily, both in our streets and dwellings; the battle which is fought so bravely, closing in victory or followed by surrender and a fall; this conflict, throbbing in the breast of hope or rending with despair, making tranquillity, when it does come, more sweet, and marking error with greater ignominy, and bringing upon folly scorn and derision; all this struggle, we repeat, endless in incident, changeable in situation, has given to our English school of pictorial drama unexampled resource. Wilkie loved the domestic scenes of humble life, and thus created a school which, still surviving, can in the nature of things never die. In the present Exhibition we shall have to note several choice examples of this style and its derivatives. But our immediate purpose is with works which, aspiring to higher social rank, concern themselves with the serious drama or the genteel comedy of polite society.

'Ordered on Foreign Service' (41), by ROBERT COLLINSON, is among the best of its class. The situation is thrilling. An officer, a handsome fellow, and quite the hero, is snatched from his home for distant military command. He has entered the railway carriage, and the guard is ready to give the parting signal. The whole world seems to hang on these last moments. One sad, true friend, all alone, has come to bid adieu. A lady, with soul-like sorrow, elapsing the warrior's hand; she would speak, yet her lips are sealed, for her heart is full. The tale is well told, and the painting shows command over the technicalities of Art. The value of a black dress, set off by a white bonnet, was known in a somewhat different form to the Dutch painters. 'Old Letters' (265), by FRANK WYBURD, has much sly satire interweaving and sparkling through the softer sentiment. 'A Practical Joke' (283), by J. HAYLLAR, is barbed with still sharper satire. The *dramatis personæ* are Cromwell, his daughter, her maid-servant, and a chaplain, who serves as a butt for the joke. The treatment, especially the grey tertiary colour, shows the influence of the French school. 'The Fisherman's Home' (67), by C. BAUGNIET, is thoroughly French; the *genre* of low life, careful in drawing, subdued in colour, sombre in light, with a certain reserve of quiet power. 'Come, Dickey' (522), by GUSTAVE GRARDOT, a girl gaily dressed, in showy chamber, holding in one hand "Lalla Rookh," the other playing with a Canary bird, is also a good work in the French *genre* of high life. Of Mr. Joy's 'Marchande des Fleurs' (480), we cannot say much in commendation; and Mr. BARNES' 'Death of a Grandmother' (366), though possessing much character and pathos, is too direct a plagiarism on Faed to pass muster. Belonging to a different category, we yet may mention here 'The Young Raphael showing one of his Works to the Duchess of Urbino and Sora' (305), a work by WILKIE WYNFIELD, conspicuous

for its deliberate mediæval quietism, robed in richness of colour, of subdued lustre. We are happy to say that we cannot on this occasion receive a charge made in past years against the justice of "the hanging committee." These gentlemen have for the most part done their work fairly; we could have wished, however, that place had been found on the line for Mr. Wynfield's careful picture, which merited this encouragement.

#### OUT-DOOR RUSTIC—ROUGH AND RUDE, ALSO POLISHED.

The contrast between the sentimental Art, of which we have already treated, and that vigorous naturalism which paints a rustic model in a rude hedge-row, can scarcely be made more strikingly apparent than by placing the works of Mr. Brooks and Mr. W. Underhill in opposition. Mr. Brooks, in 'The Wife's Prayer' (417), is strictly sentimental: certainly not religious, and, if possible, still less naturalistic. The treatment carefully conforms to the prettiest conventionalities. A mother, young and interesting, is on her knees, a baby is in bed, and in the sky-roof are soldiers with pointed bayonets, attended by an angel with drawn sword. The painting is smooth to the last degree, and a certain air of refinement pervades the work. Mr. Brooks' 'Wife's Prayer' we may use as a foil to Mr. W. UNDERHILL's 'Scarecrow' (48) and 'Homeless' (73). Happy, ruddy, and healthy are the peasant children which Mr Underhill delights in. They are up with the lark, blown by the breezes, washed with the rains, and burnt by the sun. Grouped near rustic stile, amid corn, brambles, and flowers, they are picturesque as untamed nature, and as rude as the unfilled earth. In the same rural category we may place Mr. PEELE's 'Holiday' (304), a woodland triseme, where children gathering flowers, and weaving garlands, and sailing boats, make in a summer day a charming idyll. 'Gathering Sea-weed' (421), by J. B. BURGESS, two children on a pebbly shore, is nicely treated and sharply painted. 'In Memoriam' (591), by J. H. S. MANN, children placing *immortelles* on a graveyard cross; 'The Shepherd's Bairns' (390), by T. JONES BARKER, nature polished and beautified; 'The Sick Child' (340), by J. M. JOY, brought for remedy to a wayside shrine of the Madonna—a good but hackneyed subject; 'Viens donc, Petite' (590), by C. J. LEWIS, children prettily disposed on a flight of picturesque steps; 'Rest from Labour' (369), by F. WEEKES, small in size and careful in execution; 'The Nibble' (341), by G. EARL; and 'The shortest Way Home from School' (354), by Miss E. BROWNLOW,—all deserve passing commendation. Mrs. LEE BRIDELL's 'Gretchen' (260), is worthy of note for its strongly pronounced character, marked with a firm hand. 'Passing into the Shade' (252), by C. H. BOUGHTON, a capitably painted picture, points a moral. Here are two old women sauntering arm-in-arm through autumn wood, touched with the sere and yellow leaf, the shadows of evening closing round; they are themselves passing into life's twilight, and the hour of rest and sleep. This suggested symbolism between the natural and the spiritual worlds, this correspondence between the outward life of nature and the inner states of man, lessons of deep wisdom and sources of true poetry, have yet to be worked out by our English artists. Here is a mine, as yet almost unexplored, redolent indeed in riches. 'Evening Gossip' (54), by A. F. PATTEN, a gleaner and child coming laden from the fields, tarrying to talk with a granny, seated at cottage-door, the whole picture glowing in a flood of sunset gold—budding childhood, and the full-blown summer of youth, meeting age in the autumn of existence; it is a well-painted composition, which, like life, may suggest to moralising. Among out-door subjects, figures and landscape accessories combined, we may mention a medley, rather than a picture, called 'An Algerian Burial-Ground' (462), by Madame BODICHON and Miss LEIGH SMITH. Its novelty, at any rate, must arrest attention. Women and children, some veiled after the Eastern fashion, are huddled into a graveyard, itself a wilderness, overgrown with reeds, palms, and cactus. A festival in memory of the dead is, as here represented, usually a holiday in which joy



and sorrow intermingle in smiles and tears. This work shows considerable resource and an actual excess of material, which put together with more symmetry, and executed with greater evenness, had made, of what is now an eccentricity, a well-ordered composition.

In concluding this section of our subject, we must deplore a general want of high and governing purpose, which would shape mere models into well-defined characters moving in a compact drama, and knit even subordinate accessories into a by-play that should echo and thus enhance the one dominant sentiment. If artists would give one-tenth of the time to thought which they devote to manipulation, pictures which now are barely commendable because well painted, would be profitable even as lessons for the conduct of life. The old schools and the great masters seldom failed in this more serious aim.

#### THE DUTCH SCHOOL, OR WILKIE-ENGLISH.

What artists call "interiors" are varied in locality, as in inmates. Sometimes a library, a parlour, or a drawing-room is the chosen scene—more frequently, perhaps, a garret, a kitchen, or a scullery, with its appropriate tenants. The Dutch painters—Teniers, Ostade, and others—redeemed the lowness of such subjects by consummate technical dexterity; and our own Wilkie, following in the same steps, added a refinement of which his prototypes were guiltless. This style of Art has always been favoured, both by our painters and the public, and no exhibition is now wanting in the many varieties of which the manner is susceptible. Let us enumerate a few such works in the British Gallery. We particularly marked a small cabinet, termed 'Repose' (502), by A. PROVIS: child in cradle, cupboard and outer door ajar, dog asleep, stools, spade, old clock, bonnet, candlesticks, gourd, mugs, and the fire idly smoking—all the habitual properties of the school of which this picture is an example. 'Good-night, Daddy' (506), by W. W. NICOL, a child in night-dress bidding his father good-bye with a kiss, is capably painted—smooth, yet detailed in character. 'Playful as a Kitten' (105), by W. H. KNIGHT; 'Children Playing' (118), by EDWARD DAVIS; 'Bubbles' (286), by W. HEMSLEY; and 'The Cut Finger' (543), by S. B. CLARKE, rank as good examples of the Wilkie-Dutch school. 'The Gamblers' (383), by C. LUYENS, are obviously suggested by the French Meissonnier. 'The Dismissal' (316), by C. ROSSITER, a commanding officer ordering off a subaltern, a lady being in the case, is first-rate for drawing, detail, colour, and execution. This is the high-life state and style which Terburg and Netscher loved to paint. A few works taking a comic turn remain to be noted. 'Morning' (578), by T. P. HALL, boys at their toilet, is a quiet satire on the small vanity of childhood. 'What ails the Old Dog?' (246) by the same artist, a finished sketch from a larger picture, is a well-studied composition, pushed to high elaboration. The point is as follows: a boy stealing behind the door hands, on the sly, a letter to a loving lass; the grandame, rising from her chair on the bark of the household cur, exclaims, "What ails the old dog?" The story is well told. Mr. HUNT's 'Tournament' (470) has in it materials for uproarious laughter,—a child seated on a bench, and another child on a chair, tilt against each other; a boy in cocked hat, with a penny trumpet hung at his neck, holds in mock state a glove on the top of a stick; a girl, ensconced in honour, with wand as sceptre, and shaded by umbrella, presides as beauty's queen. The execution is careful and minute.

Many of these pictures leave little to be desired. Their range is necessarily humble, but within the prescribed limits they have a perfection all their own, to which more ambitious themes can neither presume nor condescend. Realism, which high Art should spurn, is in these small transcripts a condition that can scarcely be dispensed with.

#### ANIMALS, FRUIT, AND FLOWERS.

'Catching Wild Goats' (60) on the waste mountains of North Wales, by T. SIDNEY COOPER, A.R.A., is one of the most important works in the exhibition. The white mists are hanging round the heights, and fall as a thin veil across

the brow of the nearer hills. The rocks are carefully studied, and the frightened flock of goats dashes across the foreground with motion and spirit. The colour, however, is monotonous, as if the animals and the hills were all made out of the same dusky material; and, in the absence of concentrated light and the want of symmetric composition, attention is scattered amid confusion. The present picture has novelty in subject, but in Art-treatment is less successful than the 'Sheep Drovers lost in the Snow,' recently exhibited by the same master. 'The Road, anterior to Rails' (489), by J. F. HERRING, sen., a large canvas, is remarkable for its detailed and crowded incident. We have a wayside inn, 'The Swan'; a tree, a signboard, pigeons, fowls, ducks, and dogs; a four-horse coach, loaded to the roof, has just passed, another is just coming up, the guard sounding the horn; and lastly, yet conspicuously, a large waggon stands by the inn door, drawn by a magnificent team of horses. The picture is of that plain-spoken truth, which seems to preclude the intrusion of imagination or romance of any sort. Even one ray of sunlight would have been welcome. 'The Mid-day Meal' (16), by the same artist, three horses feeding, cannot be surpassed by Wouverman's famed equine studies. 'The Meeting at the Stile' (46), by BEN. HERRING, jun., also merits notice. 'A Hunting Morning' (595), by W. H. HOPKINS, high-bred steeds, drawn with knowledge and painted with precision; 'Lunch and Fresh Dogs' (528), by HEYWOOD HARDY, vigorous in rustic nature; 'Feeding Time' (79), by C. HANCOCK—dogs called for food by keeper after the day's run, the spoils lying on the ground; 'Dead Game' (171), by W. DUFFIELD, the long big feathers as keen to cleave the air as any falcon's wing painted by Weenix, the down on the breast soft to nestle an infant brood; 'The Snow Storm' (163), by EARL, a stag in death, a vulture coming for prey in the distance; 'Crossing the Moor' (20), by R. ANSDALE, A.R.A., sheep, heather, dog, and Scotch shepherd, all vigorous, even to violence; and the 'Highland Shepherd's Dogs' (291), by G. W. HORLOR, smooth, after the manner of the Landseer school, might each deserve more than this passing notice did space permit. With fruit and flowers, the sunny products of spring, summer, and autumn, all our exhibitions are uniformly supplied, in scarcely less rich profusion than Covent Garden. Mr. LANCE hangs in the present gallery (229) a sumptuous display of grapes, red and white, pine apples, pears, and peaches, heaped up, life-size, under an architectural canopy, decked with a magnificent curtain.\* Miss STANNARD, and others, show scarcely less fertility and skill in the same hotbouse department.

#### LANDSCAPES—POETIC AND PROSAIC.

The British Institution, destitute in historic works, fortunately finds some compensation, at least, in the multitude of its landscapes. And among a vast and indiscriminate assemblage,—some simple as a hedge-row, bounded by a ditch, some sober in grey twilight, some humble as a flat plain, others ambitious in lofty mountains,—among, we say, this generous profusion of materials, it were indeed strange could there not be found a few good works. Of sunsets, of course, there is no stint; of sunsets of all sorts—golden, grey, silvery, misty, troubled, and serene—every exhibition, especially since the days of Turner, has had its fill. And surely the sun's down-going is the witching hour when the landscape painter may indulge his reverie. The two Danbys, in this line, maintain the reputation of the family. 'Cornish Wreckers' (345), by J. DANBY, is a golden evening, the angry god of day sinking into the troubled sea, the clouds all a-fire reaching into the upper sky with beacon light. 'Capel Curig Lake' (553), by T. DANBY, on the contrary, shows a silvery sun shedding wan and watery rays upon the soft haze which veils the hills, and plays in sportive ripple on the wavelets of the lake. Mr. HARRY JOHNSON is also another painter

who waits on the poetry of nature. In his 'Olympæum and Acropolis of Athens' (151) the sun gilds the Parthenon ere it sinks into the cool depths of the Ægean Sea. In the foreground, already shadowed in the grey of evening twilight a peasant reposes, and cattle drink among ruined columns and cornices strewn upon the ground. The execution is scarcely equal to the conception. The works contributed by Cooke, Pyne, and Holland, after the several manners habitual to these artists, though not large in size, are first-rate in quality. 'Trabacolo waiting for Tide off the Armenian Convent, Lagoon of Venice' (119), by E. W. COOKE, A.R.A., is glowing in fire of the elements, and the sails are idle in a sultry calm. 'La Strada Ferrata, at Venice' (327), is one of those brilliant visions by which Mr. PYNE still keeps alive the Turner traditions. 'The Lion of St. Mark' (115), by J. HOLLAND, though rather chalky, is rich in varied tone, the architecture well touched in, and the costumes used as foci for concentrated colour. Mr. HERING seems always resolved to keep up the reputation of Italy for blue sky and sunshine; and Mr. Frank Dillon is equally zealous for the honour of sunburnt Egypt. We think, however, we have seen each of these artists more successful in their praiseworthy efforts than on the present occasion. 'The Cathedral and Old Castle of Limburg' (8) is the best example of the truthful, yet dry, prose style of Mr. G. C. STANFIELD. Mr. JUTSUM, always neat in manipulation, is falling into an unmitigated blue-green, as in 'Evening Time' (1). Two of the largest canvases in the exhibition have been covered by Mr. NIEMANN and Mr. HARGITT, the one painting a city, the other the ocean. Mr. NIEMANN in his 'Newcastle' (571) comprises a stone bridge, also a railway-bridge, a viaduct or two, an entire row of lofty houses, and a river with ships, besides a multitude of other etceteras. The whole work has been got through with a master hand. Mr. HARGITT, lashing himself up to melodrama, has, in his 'Sea-birds' Revel' (518), painted a wide and wild waste of waters beating on a rock-bound shore, gulls screeching in the blast, and lightning rending the dark sky. The scale to which the subject is distended is out of keeping with the execution, which wants breadth, and lacks character. The picture, however, has much merit; but if smaller in size, its defects were less obtrusive. Mr. DAWSON's 'Chepstow' (47), though a little woolly in execution, is rich in blended colour. Mr. SYER, in his 'River Machno, North Wales' (229), follows close on nature with a vigorous step. The works of Gosling, Gilbert, Boddington, and Bridell, after the several manners of these artists, attain to usual merit.

Of Pre-Raphaelitism, either in its advantages or its evils, we detect few examples. 'Morning on Cartmel Sands' (72) affords, however, one further proof of how difficult it is for an artist to pass from detailed individual studies, in which Mr. OAKES has hitherto achieved success, to a more generic and ideal treatment. In this present attempt there is a want of definite drawing and pronounced outline, so that water is in danger of losing its level, and all the elements are ready to dissolve the one into the other. The general effect, however, especially in the blending of the liquid sky and in the far-receding distance of the watery sand, is poetic. But this halting between two opinions, this compromise between a literal Pre-Raphaelite study and a Post-Raphaelite landscape, has not in the smallest degree biased Mr. COLLINSON in his 'Summer Ramble' (276). Here we have thistles, foxgloves, corn-flowers, and weeds of all sorts and sizes, painted with a fidelity and skill which beggar description. There are here materials for a dozen pictures; indeed, every leaf is a perfect work and a distinct world of itself. This is a mistake which a man will scarcely commit a second time. It costs too much, and life for such labour is too short.

The statues demand no individual comment: and of general conclusions on the collective exhibition there can be none worth the record. In fine, all we shall say is this, that an average respectability stamps the assembled works in mass, and that neither exceptional success nor egregious disaster serves to mark an epoch or to point a moral.

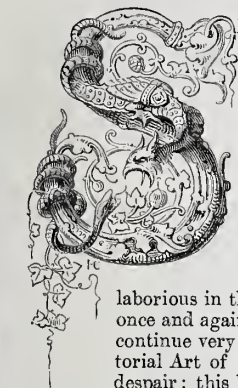
\* This fine picture is the result of a commission from the artist's son, a gentleman of Liverpool, largely engaged in commercial pursuits, and who desired to have a work which might be handed down as an heir-loom in the family. On the magnificent golden vase that forms a feature in the painting are introduced portraits of Mr. Lance and of several members of his family.



## BRITISH ARTISTS : THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. LXIII.—JOSEPH CLARK.



SEATED on one of the benches provided by the Royal Academy for the temporary rest of weary visitors, the thought has not unfrequently induced us to ask ourselves, after passing round the rooms, and ruminating on the contents of the exhibition—and more especially on the pictures occupying that enviable position, *the line*, chiefly filled with the works of Royal Academicians and Associates—"where are the men who are rising up to occupy the places of their elders, of those still sustaining the reputation of the British school?" Some of them have almost ceased from

laborious in their advanced years, and whom we hope to greet once and again in the future, cannot reasonably be expected to continue very long as the active, living exponents of the pictorial Art of England. Of landscape-painters we never need despair; this branch of Art is certain to maintain a high position among us, and yet we cannot point to any one on whom the respective mantles of Stanfield, Roberts, and Creswick—for these artists must be classed under the same head, though differing so widely from each other—might appropriately fall. Who, moreover, is coming forward

worthily to fill the positions so long held by Mulready, and still so well sustained by Webster? Will Sir Edwin Landseer's animals die with him, or will some other "master of the hounds" take the field, or another head keeper of equal skill assume the management of the kennels? Will the next generation see the Maclise of its day revelling in scenes of the ages of chivalry, or produce its contemporary Frith, Ward, Dyce, and Herbert? These are queries which, as was just said, we occasionally put to ourselves, and, looking round on the promises for the future, find some difficulty in answering.

Historical painting, in its highest character, seems to be almost ignored by the younger artists of our day; or, if practised, is followed under such conditions as render it far from acceptable, unless to a few whose tastes are more in harmony with that prevailing in mediæval times than our own. The best Art, whatever form it takes, is not that which is the work of the hand, but of the intellect; and, therefore, a picture which has little else to recommend it than the subtlety, finish, and elaboration of details, ought never to be regarded as a great work: as the mind makes the man, so also the mind expressed in a picture constitutes its true and real value.

Next to landscape-painting, pictures technically known as *genre*, or, as they are commonly termed, domestic subjects, seem to promise well for the future; certainly they are much in favour with those artists who aspire to be figure-painters, and are unquestionably most popular with the public. The reason they are so is obvious enough. We are emphatically a domestic people; other nations may equal us in their love of country, but they have not the same regard for their homes. An Englishman, as a rule, feels pride in his home and household, whether he be wealthy or in humble circumstances; his sympathies are in unison with everything which speaks of home-affections, home-influences, home-pursuits. Art, which touches the slightest chord that harmonises with these feelings, he therefore welcomes; and because it does this, its spirit is intelligible to him, though he be



Engraved by]

THE RETURN OF THE RUNAWAY.

[Butterworth and Heath.

unable rightly to criticise the æsthetic qualities of the work, or to give any other reason for the interest he takes in it than that it pleases him.

But in discussing, even thus briefly, the probable future condition of the British school of painting, we must not lose sight of our immediate purpose, which is to say a few words respecting the works of a young artist who promises well as a *genre*-painter. There are, indeed, none of his standing from whom, by careful study and discriminating observation, more may reasonably be expected.

Joseph Clark was born on the 4th of July, 1834, in the small town of Cerne Abbas, about eight miles from Dorchester. He was educated in the latter town, at the school conducted by the Rev. W. Barnes, known as the "Dorsetshire Poet," from whom he received his first instructions in

drawing. At the age of eighteen he came up to London, and commenced his studies in the gallery of the late Mr. J. M. Leigh, in Newman Street, where he continued two years, at the expiration of which he obtained admission into the schools of the Royal Academy, and passed through the usual course of study. His first exhibited picture, the 'Dead Rabbit,' seen at the British Institution in 1857, evidenced at once the class of subject he had determined to adopt, while the excellent manner in which it was treated showed no less forcibly his careful training. Two young rustics have entered an outhouse to feed the rabbit, for one has a large bunch of "green meat" under his arm; but they find the animal dead. The elder of the two holds it up, and both examine it with sad and amazed expression, for it is clear they cannot understand the cause of death. There is, how-



ever, a vixenish, wiry-haired terrier skulking under the hutch, that looks very like one whom, from circumstantial evidence, a jury would convict of wilful murder.

In the same year he sent to the Royal Academy 'The Sick Child,' one of those subjects which, however cleverly represented—and this is undoubtedly a really clever picture—can never give unmixed pleasure. In truth, the more merit such a work exhibits in treatment, the less enjoyment does it offer to the spectator, and the artist producing it thereby limits, to a considerable extent, his chance of finding a purchaser. It is clear, nevertheless, that this reasoning had no weight with Mr. Clark, who, we presume, disposed of his work; for in the following year he contributed to the Academy another picture of a similar description, entitled 'The Doctor's Visit.' Here, as in the former composition, we have a "sick child," a little boy seated in a large old-fashioned chair, and propped up by pillows,

his face pale and thin, and his whole appearance indicative of the ravages of disease; at his side is the medical attendant earnestly regarding the invalid, while an elderly woman, who may be a nurse, or, perhaps, is the boy's grandmother, waits anxiously to hear the doctor's opinion of the patient. When the picture hung at the Academy, it was so completely overshadowed and overpowered by larger and more brilliantly-coloured works surrounding it, as considerably to lessen its attractiveness; yet, notwithstanding these depreciating influences, whoever took the pains to give a little careful examination to the composition, could not fail to admire the vigour with which the figures are presented, their truthful individuality, and the skilful arrangement of light and shade.

Out of the sick-room, with all its doleful concomitants, into the open air, the bright sunshine, and everything betokening health and gladness, is an agreeable change even in a picture; and therefore we welcomed



Engraved by

THE WANDERER.

[Butterworth and Heath.

Mr. Clark at the British Institution, in 1859, with his 'Cottage Door.' The tenants of the dwelling are grouped at the entrance, the principals being the mother, who holds an infant in her arms, and the father, who is enjoying his evening's pipe, but has taken it from his mouth for a moment to tickle the child's face with it. The artist has not caricatured his subject, it is most ably rendered in general treatment, and is faithful in expression. In the same year the artist exhibited at the Academy 'The Draught Players,' a picture which for humour Webster, and for finish Meissonnier might have painted. The following lines were attached to the title in the catalogue; they describe the subject:—

"To teach his grandson draughts then  
His leisure he'd employ,  
Until, at last, the old man  
Was beaten by the boy."

The scene lies in a cottage; the chief persons introduced are the "players,"

the "old man" and the "boy," both seated at a small deal table, the former looking much astonished at his defeat, and the latter, an ill-clad young urchin, whose feet dangle from the rickety chair on which he sits, chuckling heartily over his victory, for he has swept the board of nearly the whole of his antagonist's pieces, and has "pounded" the remainder. The respective characters are capitably delineated—not only those with whom the interest of the subject mainly rests, but all the others as well.

From a game of draughts in a rustic cottage to a game of chess in a well-furnished sitting-room, appears to be a very natural transposition; accordingly, we find Mr. Clark exhibiting at the Academy, in 1860, 'The Chess Players,' who are a young lady and an elderly gentleman, probably her father; but there is a younger man standing by the lady, with whom she seems in consultation about the next move, as she turns towards him with one finger on a piece. Her antagonist has, evidently, the game in his own hands; at least he thinks so, for he looks on with a self-satisfied



air, his feet crossed, and his pocket-handkerchief carelessly displayed. What we have to remark in this picture as a commendable point in the treatment, is the entire absence of any false sentimentality; there is no attempt at painting up to "exhibition pitch." The young lady and her lover—for there cannot be a question as to the relation in which they stand to each other—are not the creations of some other world than our own, but are people moving in a good class of society, such as one ordinarily meets with. A subject of a very different class to any of the preceding was exhibited with 'The Chess Players,' this was the 'Hagar and Ishmael,' which forms one of our engravings on steel this month, and is referred to on the following page.

In the year 1861 he sent to the Academy the two pictures engraved on this and the preceding page, respectively entitled 'THE WANDERER' and 'RESTORED.' Both relate to one incident. A little child has strayed away

from home, or, as she would probably say, if old enough to talk, she "has taken the kitten out for a walk," and has seated herself at the outskirts of a wood, tempted to enter it by the ripe blackberries on which she has been feasting. There she is discovered by a gentleman and his daughter, the latter of whom stoops down to ask the child some question: this is the subject of the first picture. In the second the wanderer is restored to its home, the mother welcoming her child, and the old cat her abducted kitten; the gentleman points with his umbrella to the spot where the truant was found. Nothing in the way of Art could be more unaffected and natural than these compositions; both are excellent, but if we have a preference it is for the former, in which the attitude and expression of the three figures, that of the child especially, are truth itself, while the "tree-work" is quite as good in its way. We hold this to be a perfect specimen of genuine Art—as perfect of its kind as could be placed on canvas.



Engraved by]

RESTORED.

[Butterworth and Heath.

'THE RETURN OF THE RUNAWAY,' engraved on page 49, was exhibited at the British Institution last year. Some years have passed since that stalwart sailor went adrift from his father's home; but he had an inkling for the sea when a boy, for there is a rudely-built ship on the mantel-piece, doubtless his handiwork, and a tattered print of a launch, which probably belonged to him, hangs on the wall. But he has been absent so long his parents cannot recognise him, though the keen, scrutinising look of the mother, aided, perhaps, by his voice, seems as if it more than half detected in the stranger the person of her son: a few minutes more and the discovery will be made. Here, again, we have one of those unpretentious subjects, treated with consummate skill and tact, which makes its own appeal to our acknowledgment of truth of Art.

The only other picture exhibited by this artist is 'Preparing for Sunday,' in the Academy last year. This is also a cottage scene, whose title declares itself; all which our space permits us to say concerning it is, that

though not superior to his previous works, it is certainly not below them. Mr. Clark, in point of years, has scarcely got beyond the threshold of his profession, and yet is one whom picture-buyers and the public "look after." He has, if life be granted him, a long and honourable career before him, if he does not rest satisfied with the laurels already won. Hitherto he has devoted himself, with a single exception, to one particular class of subject, and presented it only on a small scale. With the qualities he has shown in these minor productions—minor only in size—it is only right to expect from him more important works, even if he limits his practice to domestic compositions. We should, however, like to see him take higher ground, and should have no fear for the result; but whether or not he pleases to do so, and without advocating an obtrusive style of colouring, his pictures would gain immeasurably by a richer display of the pigments he employs: it is only in colour he shows any timidity.

JAMES DAFFORNE.



## SELECTED PICTURES.

IN THE POSSESSION OF MRS. CLARK.

HAGAR AND ISHMAEL.

J. Clark, Painter. J. C. Armytage, Engraver.

PICTURES of such subjects as this scarcely come under the denomination of sacred Art; for it does not necessarily follow that because the incident represented is found in Scripture, the subject is therefore invested with those peculiar qualities which entitle it to take rank with more solemn and serious themes. No one, for example, would place the combat between David and Goliath, or Samson and Delilah, or the finding of Moses, in the same category with Abraham offering up his son Isaac, or Jeremiah denouncing the sins of Jerusalem, or Solomon dedicating the temple: the former appear only as events in Jewish history; with the latter are associated thoughts and sentiments of a holier character; and though all are related by the sacred writers, there seems to be a broad line of demarcation between the two with reference to the feelings each inspires. But if we pass from the Old to the New Testament, all difference vanishes at once; every incident narrated there has but one meaning, and that the highest and the holiest. Leaving, as beyond all possible dispute, the events immediately connected with the life of Christ when He commenced his ministerial office, there is not an event recorded, however unimportant it seems, which speaks not in such accents. It is felt alike in the flight into Egypt, and in St. Paul defending himself before Agrippa; in Philip meeting the Ethiopian eunuch, and in the martyrdom of Stephen. These are all subjects coming unquestionably and legitimately within the range of sacred Art, historical it is true, but even more than this.

The old painters and their great patrons, the Church, well understood this distinction; the former rarely designed pictures from the Old Testament unless for private galleries, and the latter still more rarely decorated their public edifices with them. It was not that they undervalued the narratives of the Jewish historians, but rather that the Christian church, and the deeds of its saints and martyrs, were preferred, because more impressive in such teachings as they desired to inculcate, and because they felt that the forms and ceremonies of the Jewish sanctuary had passed away with the people themselves, who, as a nation, existed only in the pages of history, and had given place to an entirely new order of religious worship.

Repudiating the wish to place Mr. Clark's touching and graceful picture in any lower class than we feel warranted in assigning to it, we yet cannot admit it to be within the canons of sacred Art. Neither is it true to the description given in the Book of Genesis, where we read that Hagar—when the bottle of water given to her by Abraham for herself and child, when they were cast forth into the wilderness of Beer-sheba, was emptied—"cast the child under one of the shrubs, and she went and sat her down over against him a good way off: for she said, Let me not see the death of the child. And she sat over against him, and lift up her voice, and wept." The place, too, is very dissimilar to that which travellers and geographers assign to the locality where the event occurred. Beer-sheba—which means the "well of the oath," from the treaty made there by Abraham with Abimelech—is not a rocky, mountainous country, as it is here represented, but almost a flat desert, with a few hilly elevations scattered about. We must therefore consider the picture as a kind of allegory; and a most pathetic and poetical rendering the artist has given the subject: the composition of the two figures is excellent, the drawing vigorous, yet very careful, and the expression or sentiment true and unconventional. The line of cloud behind the head, and at right angles with the rock, should have been omitted: it is altogether in the way.

The picture was exhibited at the Royal Academy in 1860: it was painted for Mrs. Clark, mother of the artist.

## OBITUARY.

JEAN EMILE HORACE VERNET.

Perhaps no modern artist could be named who has obtained a longer and more extensive share of popularity than Horace Vernet, whose death occurred, as was stated in our last number, on the 17th of January. Born in 1789, of a race of painters, he was cradled amidst Art, and imbibed it, as it were, with his earliest natural sustenance. At the age of eleven he made a drawing of a tulip for Madame de Perigord, who paid him twenty-four sous for his work; at the age of thirteen, he was enabled to support himself by the sale of his drawings, of almost every kind of subject, and by his sketches; he, however, failed in his attempt to gain the "travelling pension" given by the French Academy, as well as all the other prizes offered by that body for which he competed.

In the early part of the present century, France was engaged in carrying on her great European wars, and Horace, ambitious of military honours, entered in 1807 the armies of his country, in which he served during that and the greater part of the following year, when he retired from the service, married, and resumed his artistic life, though at first with not more success than was produced by undertaking designs and drawings of an ordinary description. He soon, however, had the penetration to perceive that, with the military feeling predominating in France, and prompted also, no doubt, by his own sympathy with it, pictures of battles, and especially of those in which his countrymen had recently been engaged, would be certain to attract notice; he therefore at once addressed himself to these subjects, and painted in rapid succession a multitude of such works, varying them occasionally with others of a different kind—as 'Mazeppa,' 'Judith,' 'Raffaello at the Vatican,' 'The Confession of a Brigand,' 'Joseph Vernet lashed to the Mast of a Vessel, and Sketching a Storm'—Joseph was a distinguished marine-painter, and grandfather of Horace. To attempt even to enumerate his works would occupy more space than we are able to give; to examine them critically is out of the question. A few of the principal, besides those just named, are the following:—'Entrance of the French Army into Breslau,' 'The Barrière de Clichy,' 'the battles of Jemappes, Valmy, Hanoau, Montmirail, Fontenoy, Jena, Wagram, Friedland, Isly, &c.;' 'The Dog of the Regiment,' 'The Wounded Trumpeter,' 'Cholera on board the *Melpomene*,' 'Episode in a French Campaign,' 'The Return from the Lion Hunt,' 'Confession of a Brigand,' 'Capture of the Smala of Abd-el-Kader.' The reproduction at Versailles of the compositions in the Hall of Constantine is also his work. His first picture was exhibited at the *salon* in 1809, and in 1814 he gained a first-class medal for two pictures—'Storming the Entrenched Camp at Glatz,' and 'The Interior of a Cossack Stable.'

In 1814, Horace Vernet was enrolled in the Legion of Honour for the active part he had taken in the defence of Paris, when besieged by the allied armies. After the restoration his pictures of the battles of the "empire" were refused admission to the exhibitions of the Academy of Paris; though, in 1825, Charles X. promoted him to the rank of officer of the Legion of Honour, and Louis Philippe appointed him commander. In the following year he was elected a member of the Institute, of which his father, Carle Vernet, then living, was also a member. In 1828 he was appointed Director of the French Academy at Rome, which he held till 1839, discharging his duties during these ten or eleven years with honour to himself, and with singular advantage to the students under his care.

When the revolution of 1830 broke out in Rome, the whole of the French legation in that city retired to Naples, where the ambassador had already been some time, and thus the Director of the Academy was the only French functionary remaining at Rome. In this position of affairs Horace Vernet was nominated diplomatic representative of France at the Holy See—an unusual but signal distinction for an artist—with full powers to treat directly with the papal government, and amid circumstances of great difficulty.

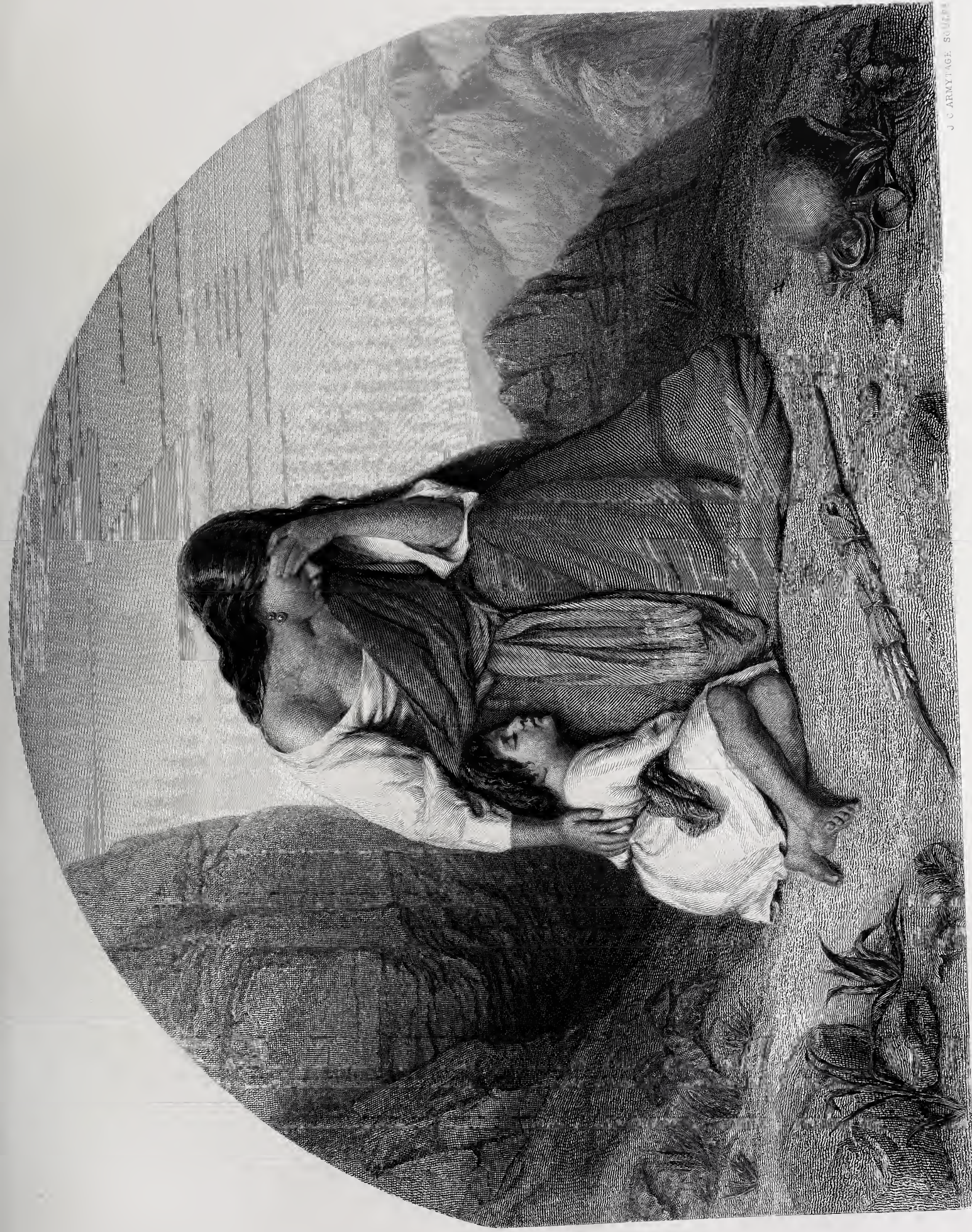
He, however, acquitted himself with such firmness and judgment as to gain the entire and unqualified approbation of the government of his own country—the expression of which was conveyed to him in a letter written by M. Guizot, then Minister of the Interior.

Vernet can never take rank as a great historical painter, nor even as a great battle-painter, having regard to the highest qualities of Art: his compositions of this class are spirited, dashing, "full of sound and fury," and so far most attractive; but he worked too rapidly in general to be very careful, and his colouring is not good and is fast losing whatever brilliancy belonged originally to it. His pictures seem to have been executed for his contemporaries, not for the generations to come after. He was a great traveller in the pursuit of his Art, having visited not only the greater part of Europe, including Russia, but also Egypt, Syria, Turkey, and Algeria.

Vernet's natural endowments were many and great, his conversation was agreeable and full of anecdote; while, under apparent inattention, he concealed a deep and penetrating observation. His memory of forms, facts, and localities was most retentive—so much so as to enable him to describe accurately a place he had visited many years previously, and to sketch the portrait of a person with whom he may have had but half an hour's conversation. His kindness of heart scarcely knew any limit, and he was accustomed to receive in his studio any artist who desired his advice or counsel. With reference to this, a friend—Captain J. D. King, one of the Military Knights of Windsor, an amateur artist of many years' standing, and a frequent exhibitor at the Academy—writes us as follows:—

"So Horace Vernet has gone, full of years and honours! I was his pupil for some months at Paris in 1825, and saw him paint many fine pictures—particularly the 'Adieu to Fontainebleau'; and most of the brave officers who were present came and sat for their pictures. I was introduced by a friend to Horace as a half-pay officer who wished to qualify himself for an artist. Nothing could be kinder than my reception: 'Come,' he said, 'and there are canvases, colours, and pencils in abundance'—all, of course, gratis! He wore a close-fitting grey woollen dress, and in the intervals of his painting smoked a cigarette, then beat a march on the drum or blew a bugle, fenced, boxed, and was all activity. At two o'clock he mounted his hunter, and rode, too, with the stag-hounds, dressed in the fashion of that day, with blue dress-coat and yellow buttons, and buckskins and shining boots, and would return to the gallery at five o'clock, where he found me the last man to leave. He never made sketches of the pictures: a few chalk marks in the canvas, only known to himself, and the picture grew inch by inch. 'Where are your sketches,' I said. 'Ah! j'ai tout cela ici,' pointing to his capacious forehead. His face at times was in movement as he worked. It appeared to me wondrous, the creation of pictures that were done without models, drapery, or any aid—all were stored in his marvellous brain. His palette was large, and he always held a number of pencils in his left hand for the tints he wanted, and used our nagilp—what the pupils called *ponade*. He never went over or changed the original conception, nor had he to retouch a stroke. In the large picture of 'Charles X. at the Review of the National Guard,' with his suite close around him, I observed there was a confusion in the feet of the horses—could he not throw up some *dust* to separate them? 'Dust!' he exclaimed—'it rained torrents all day. *Attendez!*' and snatching the palette and brushes, he made splashes of muddy water that gave the desired effect. He only used cobalt, but I told him the lapis-lazuli would preserve his pictures, and he sent for an ounce the next day. He was rather sorry when I left him to work in the Louvre. He did not value much the works of Claude, but was surprised to find that fine copies of that great master of pictures, well known, were highly valued. I persevered, under the directions of the late Sir Thomas Lawrence, and produced, I may safely say, repetitions of some of the finest in the Louvre. Horace told me he never cost his father a sou from the age of fifteen; but, as far as I could judge, he did not value money.





HAGAR AND ISHMAEL.  
FROM A SCULPTURE IN THE POSSESSION OF MRS. CLARK.







He was paid £1,000 for the 'review' picture I mention. I recollect his wife and little daughter, then five or six years old. I lived too far off to profit by his evening parties. He introduced me to the Bonapartist generals and officers as '*Un officier Anglais; mais monsieur est un Irlandais!*'"

THE MARQUIS OF LANSDOWNE, K.G., F.R.S.,  
D.C.L., &c. &c.

The death of this venerable nobleman will be felt not only as a loss in the political world in which he so long moved, and in whose actions he took so prominent a part, gaining the respect of all, even of those who differed from him, but it is a loss to the world of Art; for though of late years he has not been an extensive purchaser of pictures, he always took a warm interest in everything pertaining to Art, and his influence was always exercised in promoting it.

At his lordship's country-seat at Bowood, Wiltshire, and also at his town mansion in Berkeley Square, he possessed a fine gallery of paintings, both ancient and modern, formed by himself—his father having left instructions in his will that the collection he had made should be sold at his death: this was done in 1809 or 1810; and the dispersion served to enrich many of our finest private galleries.

In the year 1847 we gave a descriptive catalogue of the pictures belonging to the late marquis. To show how rich his mansions were in the works of British artists may be estimated from the following list:—'View on the Thames,' Sir A. W. Callcott; 'Sisters of Mercy visiting the Sick,' F. Goodall; 'Cupid bending his Bow,' F. Y. Hurst; 'Bringing Home the Deer,' Sir E. Landseer; 'Christ disputing with the Doctors,' Collins; 'The Return of the Prodigal,' Etty; 'Sir Roger de Coverley and the Gipsies,' Leslie; 'Scene from *The Beggar's Opera*,' and 'Scene from *The Vicar of Wakefield*,' both by G. S. Newton; 'Pamela concealing the Letter,' O. Landseer; 'Othello relating his Adventures,' D. Cooper; 'Mount St. Michael,' E. W. Cooke; 'Italian Peasants before a Shrine by Moonlight,' Collins; 'Italian Ruins,' R. Wilson; 'View of Rouen,' and 'Coast Scene,' by Bonington; 'The Alhambra,' and two interiors of churches, by D. Roberts; 'Italian Landscape,' R. Wilson; 'Girl with a Mandoline,' H. Howard; 'The Birdcatchers,' Collins; 'The Avenue,' F. R. Lee; 'Bulldogs and Pig,' Sir E. Landseer; 'Grand-mamma's Cap,' 'The Jew's Harp,' and 'The Confessional,' three pictures by Wilkie. All these works, including some magnificent portraits by Reynolds, and one or two characteristic portraits by Hogarth, are at Bowood—or, at least, were there in 1847, and we have not heard of their removal.

The mansion in Berkeley Square contains but few English pictures, and these are chiefly portraits by Reynolds, Gainsborough, Callcott, J. Linnell, Jackson, Leslie, Lawrence, and Raeburn. The only works of a different kind are:—'Landscape with Figures,' Callcott; 'Italian Peasants,' W. Severn; 'The Course of True Love never did run smooth,' F. Stone; 'Sir Roger de Coverley with the Spectator going to Church,' and 'Shylock and Jessica,' both by Leslie; and 'A Dutch Family,' by W. Simson. The examples in both mansions of the old masters are among the finest of their works, while no collection in England can boast of so grand an assemblage of portraits by Reynolds as those possessed by the deceased nobleman.

MRS. ARNOLD.

A few words of memorial are due to this lady-artist, who died in the early part of January, at the advanced age of seventy-six. She was a landscape-painter, and under her maiden name of Harriot Gouldsmith, was a frequent exhibitor at the Academy and British Institution. Though her works never attained beyond mediocrity, she mixed much with many of the leading painters of the time, and was greatly respected for her general intelligence and kindness of disposition. Mrs. Arnold married rather late in life, but continued to paint and exhibit till within a few years of her death. Her last appearance was in 1854, when she sent to the Academy a 'Landscape, with Woodcutters' Cottages, in Kent.'

## ART IN SCOTLAND AND THE PROVINCES.

EDINBURGH.—The acting committee appointed to look after the Scottish national memorial to the Prince Consort met lately, presided over by the Duke of Buccleuch. In the report then read, it was stated that the amount raised is £13,196, which represents the contributions from all the counties of Scotland, Aberdeenshire excepted. A small part of that sum comes from the colonies, as well as from Highland regiments serving in India. The local memorials of Aberdeenshire, of Glasgow, and other minor places, have materially influenced the general fund; but the committee consider that, after deducting all expenses, a net sum of £12,000 can, meanwhile, be set apart for this object. No proposition was made regarding the site or nature of the memorial, as it had been previously resolved to obtain Her Majesty's wishes on the subject. The Duke of Buccleuch was therefore requested to take the necessary measures for carrying this resolution into effect.—The town council has memorialised government in reference to the present state of St. Giles's Cathedral. After setting forth the claims this edifice has on the lords of the treasury, owing to its extreme age, and to the fact of its containing accommodation for royalty, the memorialists urge that a sum be set apart for its restoration, as in the cases of the cathedrals in Glasgow, St. Andrew's, and elsewhere.

GLASGOW.—The "Institute of the Fine Arts" closed their exhibition at the Corporation Art-galleries on the 19th of January, after a very successful season, both as to visitors and sales. A *conversation* was held on the evening of the last day, meetings of this nature having been common throughout the season.

BIRKENHEAD.—The gentlemen interested in the Government School of Art belonging to this town met lately, to distribute the prizes to the successful pupils. Mr. George Harrison, the chairman, made some remarks on the present position of the school, which, as far as regards the success of the pupils, could not be more satisfactory. Though Birkenhead is a minor town in the kingdom, yet this result of the session ranked it next to Manchester and Nottingham in the amount of prizes awarded to the pupils. Comparing it with the Liverpool school, the chairman said that the former had taken four or five medals more than the latter, possessing, as it does, three times the number of pupils. But with respect to its financial position, he found it necessary to make a call on the town for more assistance. Several influential gentlemen of the town had come forward with liberal support, and this, in the meantime, would enable the school to exist; but such a state of things could not long continue, and it would therefore be necessary to obtain further aid.

BIRMINGHAM.—The annual meeting of the Birmingham and Midland Counties Art-Union, for passing the accounts of last year, and balloting for prizes, was held on the 9th of January. The report stated that, notwithstanding the depressed state of trade in various parts of the country, arising from the civil war in America, the subscriptions far exceeded the amount ever balloted for under the old rate of subscription. The number of tickets sold realised the sum of £1,110 13s., of which £900 were to be distributed in one prize of £100, one of £50, two of £30, and many others of amounts varying from £25 to £5. The subscription to this Art-Union is one shilling.

BRIGHTON.—The distribution of medals and other prizes to the students in the Brighton and Sussex School of Art was made last month, by the mayor of Brighton, in the presence of a large assembly, among whom were Mr. Coningham, M.P., the Rev. J. Griffith, president of the school, and many other gentlemen of local influence. At the examination, in December last, six pupils had proved themselves entitled to receive medals, but inasmuch as three of these had gained this distinction on former occasions, they were, by the rules of the Department of Science and Art, precluded from the award, and received books in lieu of medals. The head-master, Mr. White, informed the meeting that one of the three pupils, Mr. F. Curtis, had obtained no fewer than nine medals. During the past year the total number of persons taught in the chief school and its various branches amounted to 1,550; but the institution, like many others, is not free from debt.

CAMBRIDGE.—The School of Art in this town has more than doubled its number of pupils during the past year—the number attending being 151, against 71 in the preceding year. The mayor presided at a meeting, in the early part of January, of the friends and supporters of the institution, when Mr. Wood, who has recently been appointed head-master, addressed the assembly on the benefits arising from a

knowledge of Art, and explained his system of teaching. The Rev. W. Emery and the Rev. G. W. Weldon, with other gentlemen, afterwards expressed their views of the advantages of the school, and expressed regret that so few, in comparison with the large population of the place and its neighbourhood, availed themselves of the instruction it offered.

EXETER.—The seventh annual meeting of the School of Art in this city took place on January 2, when Sir Stafford Northcote, M.P., presided. The honorable baronet was accompanied on the platform by Sir John Bowring, LL.D., Mr. R. S. Gard, M.P., and many influential inhabitants of Exeter. The number of pupils attending the school during last year was 1,257—a decrease of 121 below the number in 1861. The attendance of schoolmasters and pupil-teachers was also less; owing, it was alleged, to the uncertainty arising from the recent minute of the Council of Education.

HALIFAX.—Mr. Ryan, one of the head-masters of the Leeds School of Art, has recently been appointed to the superintendence of the Halifax school, which has lately undergone some improvements in the way of giving greater accommodation to the students. Prizes for competition have been offered by the president, Colonel Akroyd, by the mayor, by Sir F. Crossley, M.P., Mr. Stansfeld, and other gentlemen interested in the welfare of the institution.

KIDDERMINSTER.—About twelve months since an effort was made to revive the School of Art in this town, which, for want of proper encouragement, had been threatened with entire extinction. The result proved so far successful that, during the nine months in which the school has been once more in active operation, the number of pupils taught in it, or by its agency, in surrounding places, amounted to 529. In the early part of January the annual meeting for distribution of prizes was held, under the presidency of the Earl of Dudley, supported by Lord Lyttelton, and others interested in the school.

LIVERPOOL.—Important changes are taking place in the Liverpool Academy, the aim of which is to put this institution on a firmer basis. In our last number we stated that several gentlemen had come forward and placed funds at the disposal of the artists, to enable them to go on for two or three years longer. This was the original intention, but it is now affirmed that these gentlemen are to be admitted into the academy, and to take its guidance upon themselves. As in the "Society of the Fine Arts," we are, therefore, to have the introduction of "the laity" in the "Academy." It is alleged, however, that the artists, who, as a body, are still to remain intact, are to have the management of the annual exhibitions as heretofore. The exhibitions of both institutions closed in the middle of January. The sales effected in the "Society" amounted to over £5,000, a very large proportion of the pictures sold being foreign. In the "Academy" the sales reached £3,500, the pictures disposed of being solely British.

MANCHESTER.—A *soirée*, in connection with the Manchester School of Art, took place at the Royal Institution, on the evening of the 13th of January. The collection of pictures, which had been for some time exhibited, hung on the walls, and on tables were numerous objects of *vertu*, lent by gentlemen of the locality; the drawings and designs executed by the pupils were also exhibited.—A bust of the Prince of Wales, by Mr. Marshall Wood, is to be placed in the Town Hall, a gift of the mayor to the corporation.

NORWICH.—The annual meeting of the School of Art here was held a short time ago, when we learned from the report that the number of local medals awarded in the past year was considerably larger than in the year preceding, while a national medal was given to one of the students—Miss Ellen Rose. The total number of pupils in the central school, and the schools in connection with it, was 696.

TAVISTOCK.—A statue of the Duke of Bedford is to be erected opposite the Town hall here. Mr. E. B. Stephens, who is at present engaged on a statue of the late Earl Fortescue, for Exeter, has received a commission for the work.

WORCESTER.—The annual distribution of prizes to the students of the Worcester School of Art was made in January last. The ceremony was presided over by the Earl of Dudley, who was supported by the Right Hon. Sir John Pakington, M.P., Mr. J. S. Pakington, Messrs. Aldrich, E. W. Binns, E. Webb, Southall, and others more or less interested in the manufactures of the locality. The report, read during the proceedings of the evening, spoke of the continued success of the school. During the past year the number of pupils at Worcester was 261, at Bromsgrove 93, and at Pershore 21. This last school, which is attached to the Mechanics' Institute, had only been in operation three months. The total number of persons receiving instruction during the year was 1,137—an increase of 73 over the preceding.



## HISTORY OF CARICATURE AND OF GROTESQUE IN ART.

BY THOMAS WRIGHT, M.A., F.S.A.  
THE ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

CHAPTER III.—Transition from Ancient to Mediæval Art.  
—Taste for monstrous animals, dragons, &c.; Church of San Fedele, at Como —Spirit of Caricature and love of Grotesque among the Anglo-Saxons.—Grotesque figures of demons.—Natural tendency of the early mediæval artists to draw in Caricature.—Examples from early Manuscripts and Sculptures.

THE period between antiquity and the middle ages was one of such great and general destruction, that the gulf between ancient and mediæval Art seems to us greater and more abrupt than it really was. The want of monuments, no doubt, prevents our seeing the gradual change of one into the other, but nevertheless enough of facts remains to convince us that it was not a sudden change. It is now indeed generally understood that the knowledge and practice of the Arts and manufactures of the Romans were handed onward from master to pupil after the empire had fallen; and this took place especially in the towns, so that the workmanship which had been declining in perfection during the later periods of the



Fig. 1.—SATURN DEVOURING HIS CHILD.

empire, only continued in the course of degradation afterwards. Thus, in the first Christian edifices, the builders who were employed, or at least many of them, must have been pagans, and they would follow their old models of ornamentation, introducing the same grotesque figures, the same masks and monstrous faces, and even sometimes the same subjects from the old mythology, to which they had been accustomed. It is to be observed, too, that this kind of iconographical ornamentation had been encroaching more and more upon the old architectural purity during the latter ages of the empire, and that it was employed more profusely in the later works, from which this taste was transferred to the ecclesiastical and to the domestic architecture of the middle ages. After the workmen themselves had become Christians, they still found pagan emblems and figures in their models, and still went on imitating them, sometimes merely copying, and at others turning them to caricature or burlesque. And this tendency continued so long, that, at a much later date, where there still existed remains of Roman buildings, the mediæval architects adopted them as models, and did not hesitate to copy the sculpture, although it might be evidently pagan in character. The accompanying cut (No. 1) represents a bracket in the church of Mont

Majour, near Nîmes, built in the tenth century. The subject is a monstrous head eating a child, and we can hardly doubt that it was really intended for a caricature of Saturn devouring one of his children.

Sometimes the mediæval sculptors mistook the emblematical designs of the Romans, and misapplied them, and gave an allegorical meaning to that which was not intended to be emblematical or allegorical, until the subjects themselves became extremely confused. They readily employed that class of parody of the ancients in which animals were represented performing the actions of men, and they had a great taste for monsters of every description, especially those which were

made up of portions of incongruous animals joined together, in contradiction to the precept of Horace:—

*Humano capiti cervicem pictor equinam  
Jungere si velit, et varias inducere plumas,  
Undique collatis membris, ut turpiter atrum  
Desinet in piscem mulier formosa superne;  
Spectatum admissi risum teneatis, amici?*

The mediæval architects loved such representations, always and in all parts, and examples are abundant. At Como, in Italy, there is a very ancient and remarkable church dedicated to San Fedele (Saint Fidelis); it has been considered to be of so early a date as the fifth century. The sculptures that adorn the doorway, which is

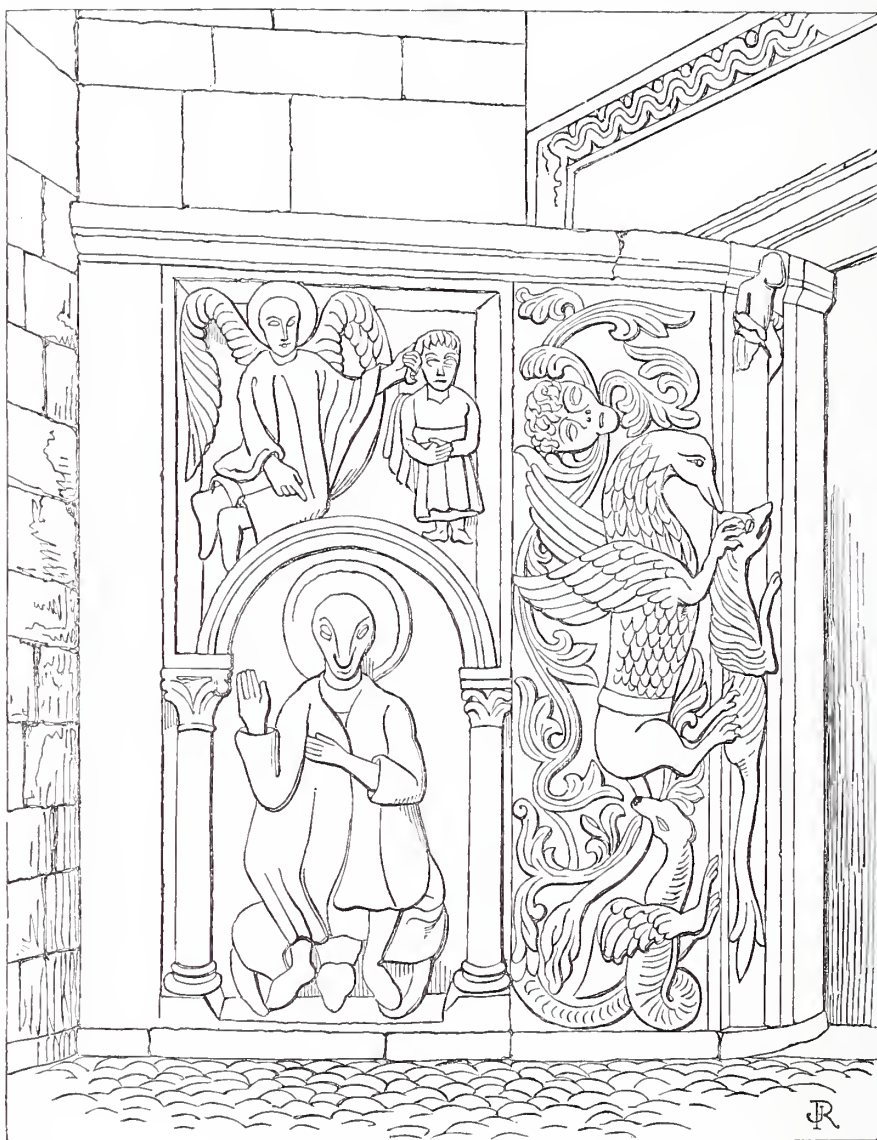


Fig. 2.—SCULPTURE FROM SAN FEDELE, AT COMO.

triangular-headed, are especially interesting. On one of these, represented in our cut No. 2, in a compartment to the left, appears a figure of an angel, holding in one hand a dwarf figure, probably intended for a child, by a lock of his hair, and with the other hand directing his attention to a seated figure in the compartment below. This latter figure has apparently the head of a sheep, and as the head is surrounded with a large nimbus, and the right hand is held out in the attitude of benediction, it may be intended to represent the Lamb. It is seated on something which is difficult to make out, but which looks somewhat like a crab-fish. The boy in the compartment above carries a large basin in his arms. The adjoining compartment to the right contains the representation of a conflict between a dragon, a winged serpent, and a winged fox. On the opposite side of the door, two winged monsters are represented devouring a lamb's head. I owe the drawing from which this and the preceding

engraving were made to my friend Mr. John Robinson, a talented young artist and architect, who holds the travelling medal of the Royal Academy. Figures of dragons, as ornaments, were great favourites with the peoples of the Teutonic race; they were creatures intimately wrapped up in their national mythology and romance, and they are found on all their artistic monuments mingled together in grotesque forms and groups. When the Anglo-Saxons began to ornament their books, the dragon was continually introduced for ornamental borders and in forming initial letters. One of the latter, from an Anglo-Saxon manuscript of the tenth century (the well-known manuscript of *Cadmon*, where it is given as an initial V), is represented in our cut No. 3.

Caricature and burlesque are naturally intended to be heard and seen publicly, and would therefore be figured on such monuments as were most exposed to popular gaze. Such was the case, in the earlier periods of the middle ages, especially



with ecclesiastical buildings, which explains how they became the grand receptacles of this class of Art. We have few traces of what may be termed comic literature among our Anglo-Saxon forefathers, but this is fully explained by the circumstance that very little of the popular Anglo-Saxon literature has been preserved. In their festive hours, the Anglo-Saxons seem to have especially amused themselves in boasting of what they had done, and what they could do, and these boasts were perhaps often of a burlesque character, like the *gabs* of the French and Anglo-Norman romancers of a later date, or so extravagant as to produce laughter. The chieftains appear also to have encouraged men who could make jokes, and satirise and caricature others; for the company



Fig. 3.—ANGLO-SAXON DRAGONS.

of such men seems to have been cherished, and they are not unfrequently introduced in the stories which remain. Such a personage is Hunferth in *Beowulf*; such was the Sir Kay of the later Arthurian romances; and such too was the Norman minstrel in the history of Hereward, who amused the Norman soldiers at their feasts by mimicry of the manners of their Anglo-Saxon opponents. The too personal satire of these wits often led to quarrels, which ended in sanguinary brawls. The Anglo-Saxon love of caricature is shown largely in their proper names, which were mostly significant of personal qualities their parents hoped they would possess; and in these we remark the proneness of the Teutonic race, as well as the peoples of antiquity, to represent

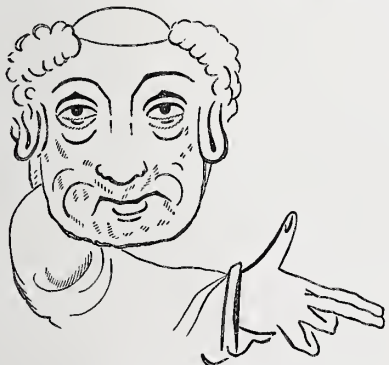


Fig. 4.—A JOLLY MONK.

these qualities by the animals supposed to possess them, the animals most popular being the wolf and the bear. But it is not to be expected that the hopes of the parents in giving the name would always be fulfilled, and it is not an uncommon thing to find individuals losing their original names to receive in their place nicknames, or names which probably expressed qualities they did possess, and which were given to them by their acquaintances. These names, though often not very complimentary, and even sometimes very much the contrary, completely superseded the original name, and were even accepted by the individuals to whom they applied. The second names were indeed so generally acknowledged, that they were used in signing legal documents.

An Anglo-Saxon abbeſs of rank, whose real name was Hrodwaru, but who was known universally by the name Bugga, the Bug, wrote this latter name in signing charters. We can hardly doubt that such a name was intended to ascribe to her characteristics of a not agreeable character, and very different to those implied by the original name, which perhaps meant, a dweller in heaven. Another lady gained the name of the Crow. It is well known that surnames did not come into use till long after the Anglo-Saxon period, but appellatives, like these nicknames, were often added to the name for the purpose of distinction, or at pleasure, and these, too, being given by other people, were frequently satirical. Thus, one Harold, for his swiftness, was called Hare-foot; a well-known Edith, for the elegant form of her neck, was called Swan-neck; and a Thureyl, for a form of his head, which can hardly have been called beautiful, was named Mare's-head. Among many other names, quite as satirical as the last-mentioned, we find Flat-nose, the Ugly, Squint-eye, Hawk-nose, &c.

Of Anglo-Saxon sculpture we have little left, but we have a few illuminated manuscripts which present here and there an attempt at caricature, though they are rare. It would seem, however, that the two favourite subjects of caricature



Fig. 5.—SATAN IN BONDS.

among the Anglo-Saxons were the clergy and the evil one. We have abundant evidence that, from the eighth century downwards, neither the Anglo-Saxon clergy nor the Anglo-Saxon nuns were generally objects of much respect among the people; and their character and the manner of their lives sufficiently account for it. Perhaps, also, it was increased by the hostility between the old clergy and the new reformers of Dunstan's party, who would no doubt caricature each other. A manuscript psalter, in the University Library, Cambridge (Ef. 1, 23), of the Anglo-Saxon period, and apparently of the tenth century, illustrated with rather grotesque initial letters, furnishes us with the figure of a jolly Anglo-Saxon monk, given in our cut No. 4, and which it is hardly necessary to state represents the letter Q. As we proceed, we shall see the clergy continuing to furnish a butt for the shafts of satire through all the middle ages.

The inclination to give to the demons (the middle ages always looked upon them as innumerable) monstrous forms, which easily ran into the grotesque, was natural, and the painter, indeed, prided himself on drawing them ugly; but he was no doubt influenced in so generally caricaturing them, by mixing up this idea with those furnished by the popular superstitions of the Teutonic race, who believed in multitudes of spirits, representatives of the ancient satyrs, who were of a playfully malicious description, and went about plaguing mankind in a very droll manner, and sometimes appeared to them in equally droll forms. They were the Pucks and Robin Goodfellows of later times; but

the Christian missionaries to the west taught their converts to believe, and probably believed themselves, that all these imaginary beings were real demons, who wandered over the earth for people's ruin and destruction. Thus the grotesque imagination of the converted people was introduced into the Christian system of demonology. It is a part of the subject to which we shall return in our next chapter; but I will here introduce two examples of the Anglo-Saxon demons. To explain the first of these, it will be necessary to state that, according to the mediæval notions,



Fig. 6.—SATAN.

Satan, the arch demon, who had fallen from heaven for his rebellion against the Almighty, was not a free agent who went about tempting mankind, but he was himself plunged in the abyss, where he was held in bonds, and tormented by the demons who peopled the infernal regions, and also issued thence to seek their prey upon God's newest creation, the earth. The history of Satan's fall, and the description of his position (No. 5), form the subject of the earlier part of the Anglo-Saxon poetry ascribed to Cædmon, and it



Fig. 7.—THE TEMPTATION.

is one of the illuminations to the manuscript of Cædmon (which is now preserved at Oxford), which has furnished us with our cut No. 5, representing Satan in his bonds. The fiend is here represented bound to stakes, over what appears to be a gridiron, while one of the demons, rising out of a fiery furnace, and holding in his hand an instrument of punishment, seems to be exulting over him, and at the same time urging on the troop of grotesque imps who are swarming round and tormenting their victim. The next cut, No. 6, is also taken from an Anglo-Saxon



manuscript, preserved in the British Museum (MS. Cotton., Tiberius, C. vi.), which belongs to the earlier half of the eleventh century, and contains a copy of the psalter. It gives us the Anglo-Saxon notion of the demon under another form, equally characteristic, wearing only a girdle of flames; but in this case the especial singularity of the design consists in the eyes in the fiend's wings.

Another circumstance had no doubt an influence on the mediæval taste for grotesque and caricature—the natural rudeness of early mediæval Art. The writers of antiquity tell us of a remote period of Grecian Art when it was necessary to write under each figure of a picture the name of what it was intended to represent, in order to make the whole intelligible—"this is a horse," "this is a man," "this is a tree." Without being quite so rude as this, the early mediæval artists, through ignorance of perspective, want of knowledge of proportion, and want of skill in drawing, found great difficulty in representing a scene in which there was more than one figure, and in which it was necessary to distinguish them from each other; and they were continually trying to help themselves by

exaggeration in form consisted chiefly in giving an undue prominence to some characteristic feature, which answered the same purpose as the



Fig. 9.—THE FLIGHT INTO EGYPT.

Anglo-Saxon nickname and distinctive name, and which is, in fact, one of the first principles of all caricature. Conventional positions partook much of the character of conventional forms, but gave still greater room for grotesque. Thus the very first characteristics of mediæval Art implied the existence of caricature, and no doubt led to the taste for the grotesque. The effect of this influence is apparent everywhere, and in innumerable cases serious pictures of the gravest and most important subjects are simply and absolutely caricatures. Anglo-Saxon Art ran very much into this style, and is often very grotesque in character. The first example we give (cut No. 7) is taken from one of the illustrations to Alfrie's Anglo-Saxon version of the Pentateuch, in the profusely illuminated manuscript in the British Museum (MS. Cotton., Claudius, B. iv.), which was written at the end of the tenth, or beginning of the eleventh, century. It represents the temptation and fall of man; and the subject is treated, as will be seen, in a rather grotesque manner. Eve is evidently dictating to her husband, who, in obeying her, shows a mixture of eagerness and trepidation. Adam is as evidently going to swallow the apple whole, which is, perhaps, in accordance with the mediæval legend, according to which the fruit stuck in his throat. It is hardly necessary to remark that the tree is entirely a conventional one; and it would be difficult to imagine how it came to bear apples at all. The mediæval artists were extremely unskilful in drawing trees; to these they usually gave the forms of cabbages, or some such plants, of which the form was simple, or often of a mere bunch



Fig. 8.—DAVID AND THE LION.

adopting conventional forms or conventional positions, and by sometimes adding symbols that did not exactly represent what they meant. The

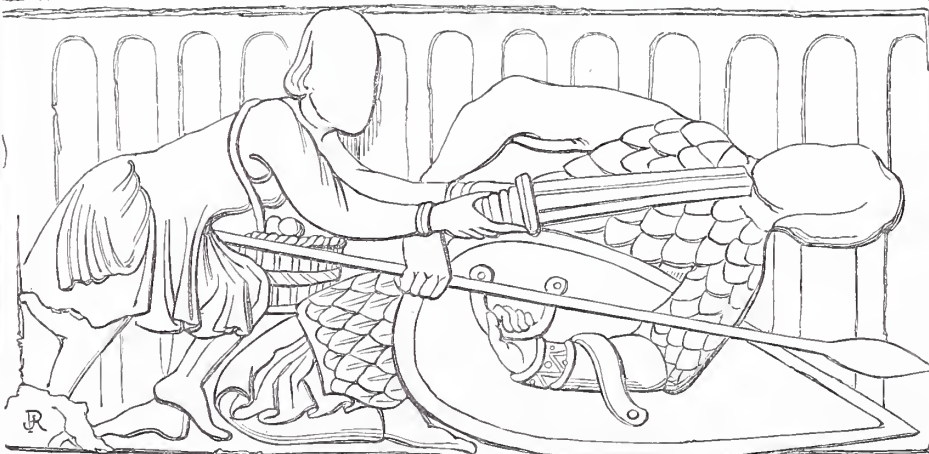


Fig. 10.—DAVID AND GOLIAH.

of leaves. Our next example (cut No. 8) is also Anglo-Saxon, and is furnished by the manuscript in the British Museum already mentioned (MS. Cotton., Tiberius, C. vi.) It probably represents

young David killing the lion, and is remarkable not only for the strange posturo and bad proportions of the man, but for the tranquillity of the animal and the exaggerated and violent action of

its slayer. This is very commonly the case in the mediæval drawings and sculptures, the artists apparently possessing far less skill in representing action in an animal than in man, and therefore more rarely attempting it. These illustrations are both taken from illuminated manuscripts. The two which follow are furnished by sculptures, and are of a rather later date than the preceding. The abbey of St. George of Boscherville, in the diocese of Auxerre (in Normandy), was founded by Ralph de Tancarville, one of the ministers of William the Conqueror, and therefore in the latter half of the twelfth century. A history of this religious house was published by a clever local antiquary—M. Achille Deville—from whose work we take our cut No. 9, one of a few rude sculptures on the abbey church, which no doubt belonged to the original fabric. It is not difficult to recognise the subject as Joseph carrying the Virgin Mary with her child into Egypt; but there is something exceedingly droll in the unintentional caricature of the faces, as well as in the whole design. The Virgin Mary appears without a nimbus, while the nimbus of the Infant Jesus is made to look very like a bonnet. For the drawing of the other sculpture to which I allude I am indebted to Mr. Robinson. It is one of the subjects carved on the façade of the church of St. Gilles, near Nismes, and is a work of the twelfth century. It appears to represent the young David slaying the giant Goliath, the latter fully armed in scale armour, and with shield and spear, like a Norman knight; while to David the artist has given a figure which is feminine in its forms. What we might take at first sight for a basket of apples, appears to be meant for a supply of stones for the sling which the young hero carries suspended from his neck. He has slain the giant with one of these, and is cutting off his head with his own sword.

### SHELLEY'S MONUMENT.

ENGRAVED BY G. STODART, FROM THE SCULPTURE  
BY H. WEEKES, A.R.A.

THE monument to the poet Shelley, or more properly to him and his second wife, who survived him some years, was erected in 1854 by order of their son, Sir Percy F. Shelley. There is a fine antique feeling in the composition, that recalls to mind one of Michael Angelo's *Pietàs*,—no higher compliment, we think, can be paid to Mr. Weekes. The body of the drowned man lies amid pieces of broken rock, as if just washed ashore; it is partially naked, and a sprig of seaweed has twined itself round one arm: the head is supported by his wife, who leans lovingly over the body, gazing intently, yet not distressingly, on the face of her dead husband. The general arrangement of the two figures is very pictorial, and simply natural. The anatomy of the principal figure is well displayed, and yet not obtrusive; and the draperies, particularly that of the female, enrich the composition without rendering it too florid. It is altogether a work showing no small amount of poetical feeling, suitable to those whom it commemorates.

The architecture of the Shelley monument is simple almost to a fault, consisting merely of a plain marble base on which the group rests, and a background of similar material, terminating at the top in a pointed arch. The inscription, however, is rather remarkable: after recording the birth and death of each individual, and the intent of the son in erecting the memorial, it finishes with some beautiful lines from Shelley's "Adonais"—a poem written, as is known, by him as an elegy to another highly-gifted poet—Keats—but equally applicable to both:—

"He has outsoared the shadow of our night,  
Envy, and calumny, and hate, and pain;  
And that unrest which men miscall delight,  
Can touch him not, and torture not again;  
From the contagion of the world's slow stain  
He is secure, and now can never mourn  
A heart grown cold, a head grown grey in vain;  
Nor, when the spirit's self has ceased to burn,  
With sparkling ashes load an unlamented urn."

The tomb is placed immediately within the principal entrance, under the western tower of the Old Priory Church, Christ Church, Hampshire.





THE MONUMENT TO PERCY BYSSHE SHELLEY

ENGRAVED BY C STODART. FROM THE GROUP BY H WEEKES A.R.A.







## THE ARMORIAL INSIGNIA OF THE PRINCE AND PRINCESS OF WALES.

THE auspicious event which has been fixed to take place at Windsor on the 10th day of this month, will naturally attract the attention of very many persons, who have no connection whatever with the College of Arms, to the historical heraldry of England. As we ourselves just now feel a deep interest in this subject, though we are by no means aspirants to the honours of the tabard in our own persons, we have determined to place before our readers a few general remarks having an especial reference to the armorial insignia of their Royal Highnesses, the Prince and Princess of Wales.

The Prince himself bears the following titles:—he is Prince of Wales; a Knight of the Garter; Duke of Cornwall and Earl of Chester, in England; Duke of Rothesay, Earl of Carrick, Baron Renfrew, and Lord of the Isles, in Scotland; Earl of Dublin, in Ireland; and, in right of his lamented father, Prince of Saxony, and Duke of Saxe-Coburg and Gotha. His Royal Highness is also a Knight of the Most Exalted Order of the Star of India, and of some foreign orders of knighthood.

As Prince of Wales, his Royal Highness bears the shield of arms of his Royal Mother, differenced with a silver label of three points—as the Princes of Wales, his predecessors, from the time of the Black Prince (who was the first English Prince of Wales by creation) have borne the Royal Arms with the same difference. Accordingly, the arms of the Prince of Wales are, quarterly, first and fourth *England*, second *Scotland*, and third *Ireland*; the label being in chief, and extending across the entire shield. Upon this

shield, that of *Saxony* is now charged in pretence, as in the dexter half of our engraving A: *Saxony* is, *barry, or and sable, over all a bend tressée, vert*; or, as this shield is blazoned by foreign heralds, a *wreath of olive leaves, proper*. This arrangement, however consistent with the feeling which desires to keep in ever-present remembrance the inheritance of rank and title derived by the Prince of Wales from his royal father, does not appear to be in conformity with either the spirit or the practical usage of true historical heraldry. The arms of the Prince of Wales have a distinct individuality of their own, with which nothing ought to be directly associated. The correct plan would be to preserve these arms upon a separate shield; and, at the same time, to marshal the various armorial insignia of the Prince upon a second shield: or, the proper arms of the Prince of Wales might be marshalled quarterly, either with *Saxony* alone, or with *Saxony* in the second quarter, and the other coats-of-arms of the Prince duly blazoned in the succeeding quarters.

The marriage of the Prince will require the adoption of an impaled shield, the arms of *Denmark* having the sinister half of the escutcheon assigned to them, in accordance with regular heraldic usage. Such impalement has been habitual in marshalling the royal arms of the consorts of our sovereigns—with the exception of the arms of the late Prince Consort, which presented an heraldic anomaly. The shield of *Denmark* has a multiplicity of quarterings, and it is eminently characteristic of continental as distinguished from English heraldry. It will probably be considered desirable, except on extraordinary occasions, to impale with the arms of the Prince of Wales only the armorial insignia of *Denmark* proper, leaving the complicated quarterings of the Danish shield to be represented by the most important member of the group. Thus, the

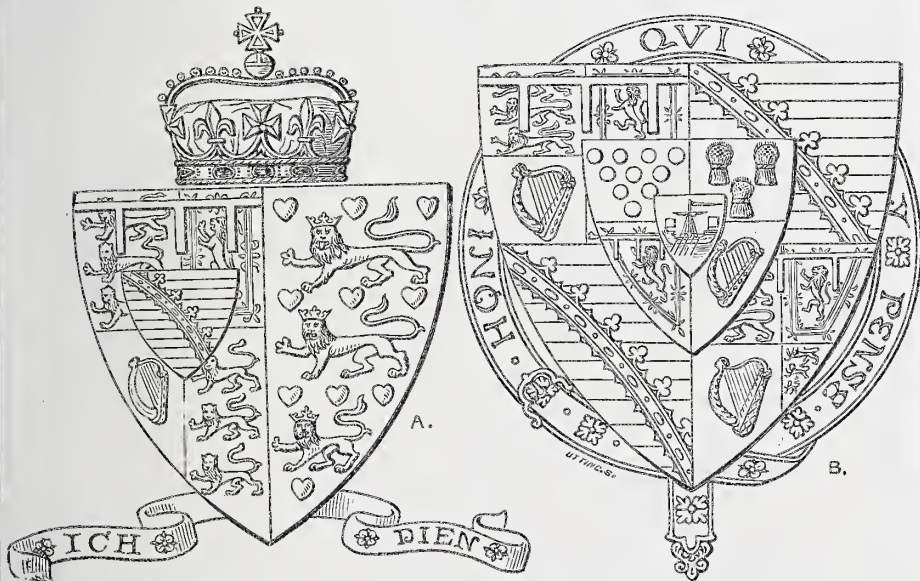
Feather Badge, the well-known cognizance of the Prince of Wales. The three ostrich feathers of this famous badge were first ensigned with a princely coronet by Edward Tudor, Prince of Wales, son of Henry VIII.; and Henry Stuart, eldest son of James I., established the arrangement of the feathers within the coronet as they have since been blazoned. A single ostrich feather, having a scroll with the motto "*Ich Dien*" attached to its quill, or a pair of such feathers, may probably be borne, after an early usage, by our Prince and Princess. And, perchance, our Prince of Wales may again assume, amongst his armorial insignia, the "Shield of Peace" (as he significantly entitled it), borne by his illustrious predecessor, the Black Prince. This shield is black, and is charged with three white ostrich feathers, set singly, each feather having its quill piercing a small scroll, with the motto "*Ich Dien*."

We may here add that the Danish flag—which from henceforth will learn, we trust, to love the breezes of England—is red, with a white cross, reversing the colours of our own "*St. George*;" and the Danish flag is swallow-tailed. Having thus mentioned a flag, we cannot refrain from expressing our hope that the flags that will blow out so freely throughout the country this month may be hoisted correctly. We have not forgotten the manner in which so many flags were hoisted in London when the Princess Royal was married. The object then appeared to be to display the same flag in as many different ways as possible,—the fact being ignored that flags have a meaning, which they express with peculiar emphasis when they are correctly displayed. On that occasion, even upon the summit of Temple Bar itself, the flag of the City of London was hoisted with the famous weapon of the loyal Walworth in a horizontal position; that is, the *head* of the flag was attached to the flag-staff. And the Union Jack, instead of always having its *broad diagonal white* (the *St. Andrew's Cross* of Scotland) *uppermost*, and next the staff, appeared continually reversed; while the tricolours of France and Italy, which ought to have the blue and the green always next to the staff, were displayed sometimes correctly, and as frequently with the order of their colours reversed, and occasionally with their dividing lines horizontal instead of vertical.

We leave for future consideration the full blazonry of the shield of arms of *Denmark*; but we now have to acknowledge the wood engravings of the shield of arms of the Prince and Princess of Wales, which have been courteously placed at our disposal by Messrs. Winsor and Newton, from a volume on "*Historical and Popular Heraldry*," by the Rev. Charles Boutell, M.A., very recently published by them.

## ART IN CONTINENTAL STATES.

PARIS.—The French government, it is said, has given numerous commissions for sculptures: among them are two equestrian statues of the first Napoleon, one to be erected in the Place Napoleon, at the Louvre, and the other for the city of Grenoble; a statue of Vereingetorix; one of Gaston Phœbus, for the city of Pau; one of Olivier de Serres, for the Conservatoire des Arts et Metiers; a group intended as a pendant to that of Attila, for the Church of Saint Geneviève; a group for the gardens of the Luxembourg; and statues of Comedy and Tragedy for the Théâtre Français.—M. Gérôme, the distinguished historical painter, has recently married Mademoiselle Goupil, daughter of the well-known print-publisher.—The exhibition and sale of indelicate prints and photographs are attracting the notice of some of the public journals of Paris: nor is the offence against propriety and moral feeling confined to works of this kind. "It is difficult," writes our correspondent in that city, "to open a newly-published book, or to walk the streets, without seeing something obnoxious to common decency." A recent paper in the *Siècle* alludes at considerable length to the subject, which certainly demands the attention of the authorities. Seizures are, we understand, made from time to time; but the evil still exists, and will probably do so till the offence of selling is followed by punishment, as in England.



three golden lions of the realm of England might represent the quartered shield of the British empire. In our example A, we have given a representation of the impaled shield of the Prince and Princess of Wales, marshalled after the manner we have just suggested. The dexter half of this shield displays, as has already been stated, the arms of the Prince of Wales as Prince of Wales, charged in pretence with his shield of *Saxony*; in the sinister half appear the arms of *Denmark* alone, without any quarterings—that is, or, *semée of hearts, gules, three lions passant guardant in pale, azure, crowned, gold*:—in non-heraldic language, upon a field of gold, strewn with red hearts, three blue lions, having golden crowns.

Our second example, marked B, displays the arms of the Prince of Wales quartering *Saxony*, and having an escutcheon of pretence of four quarterings, with an inescutcheon. These quarterings are thus blazoned:—1. The dukedom of *Cornwall*—*sable, bezantée* (black, with golden roundles); 2. The earldom of *Chester*—*azure,*

*three garbs, or* (blue, with three golden wheat-sheaves); 3. The dukedom of *Rothesay*—*Scotland, with a silver label*; 4. The earldom of *Dublin*—*Ireland* (perhaps this fourth quarter, like the third, might be differenced with a silver label); and, over all, the insignia of Lord of the Isles—*argent, on waves of the sea, proper, a tymphad, sable, the flags and pendant, gules* (white, a black galley with red flags, upon the sea). This shield is encircled with the Garter of the Order, charged with its Motto.

It will be understood that the Garter never surrounds the impaled shield of the Prince and Princess. The crest of the Prince is the crest of England, the lion being differenced with the H.R.H. own label; and the same label differences the supporters, which, in all other respects, are the same as those of the Royal Arms of her Majesty. The coronet of the Prince and Princess of Wales has the circlet ensigned with four crosses pattées, and as many fleurs-de-lis, placed alternately; and it is arched with a single arch only, as in our example A. Their Royal Highnesses bear the



## MINOR TOPICS OF THE MONTH.

**THE ROYAL ACADEMY.**—The Queen has been pleased to direct letters patent to be passed under the Great Seal, appointing the Right Hon. Philip Henry, Earl Stanhope; the Right Hon. Charles Stewart, Viscount Hardinge; Francis Charteris, Esq. (commonly called Lord Elcho); the Right Hon. Sir Edmund Walker Head, Bart., K.C.B.; William Sterling, Esq.; Henry Danby Seymour, Esq.; and Henry Reeve, Esq., to be her Majesty's Commissioners to inquire into the present position of the Royal Academy in relation to the Fine Arts, and into the circumstances and conditions under which it occupies a portion of the National Gallery, and to suggest such measures as may be required to render it more useful in promoting Art and in improving and developing public taste. It would be difficult, or impossible, to make a better selection: the noblemen and gentlemen appointed to discharge a most important and onerous duty, are all well known; while no one of them can be recognised as either an advocate or opponent of the Royal Academy. We cannot doubt that the task will be undertaken in a right spirit; and that "inquiries" will lead to practical and beneficial results. The Commissioners well know that while time has rendered necessary certain changes in the constitution and government of the Royal Academy, it is the one Institution of England that sustains and upholds British Art—the only source from which a *status* is obtained by its professors.

**THE "HANGERS."**—The members of the Academy on whom devolves the duty of hanging the pictures for the ensuing exhibition are Messrs. A. Cooper, Frith, and C. Landseer.

**FEMALE SCHOOL OF ART.**—A class has been formed, and will be opened on the 1st of the present month, for instruction in design of such a practical character as will, it is hoped, enable the pupils to supply manufacturers with drawings suited to their requirements—the want of such teaching having long been felt by both parties. The class will be under the direction of Dr. Dresser, assisted by Messrs. Lyon and Allen. The course of instruction includes lectures on the history of ornament, and on plants as furnishing ornamental forms.

**PROPOSED TESTIMONIAL TO GEORGE GODWIN, ESQ., F.R.S., AND LEWIS POCOCK, ESQ.**—We have already announced that at the annual meeting of the Art-Union of London, a proposal was made by one of its members to allocate a part of the reserved fund in order to testify the opinion of the society in reference to the services of its honorary secretaries. These gentlemen, however, at once declined to receive any testimonial from such source; but they did tacitly, if not reluctantly, consent that the members should be free to do as they pleased in the matter—in so far as a private subscription for the purpose is concerned. A subscription is, therefore, now on foot to present a testimonial to the honorary secretaries of the Art-Union of London—not as an acknowledgment on "retirement from office," for they continue their services to the society, but in order that an adequate expression of the sense of the society may be put on record. This is not only reasonable and just: it is a duty in which every member of the society should desire to take part. These gentlemen have laboured unceasingly, and entirely gratuitously, for upwards of twenty-six years. The good they have achieved for British Art is by no means to be measured by the actual amount—large as it is—that has been distributed among British artists. The operations of the society have greatly extended a love and appreciation of Art, and a desire to possess engravings and pictures: there is nothing of which it may be more emphatically said than of Art, that the appetite "grows by what it feeds on." Of the numerous thousands who have thus obtained "household decorations" (so to limit the view of such acquisitions), there are few who have not been induced in consequence to augment their sources of enjoyment by purchases from artists or dealers—pictures or prints. We consider, therefore, the debt due to Messrs. Godwin and Pocock a public debt, and one that ought to be publicly recognised. With reference to the hundreds of artists who have been by their

means essentially served—sometimes under circumstances when services seemed "providential"—the case assumes a higher aspect. We shall shame to see the list of subscribers, if it do not contain the names of a very large proportion of the artists of the United Kingdom.

AT THE GRAPHIC, on the evening of the 11th of February, there was a full meeting of members and visitors, and an assemblage of pictures, drawings, and other works, more than usually attractive. According to a bye-law recently passed, it falls to the turn of each member officially to contribute twice during the season—an arrangement by which a much greater number of works is secured for exhibition. There were among the pictures two by Barker, Crimean episodes—'The Morning before the Battle,' and 'The Night after the Battle'; 'The Sick Child,' Carrick; an admirable 'Welsh Lake and Mountain Scene,' C. Marshall; 'Portrait of a Boy,' Alexander Johnson; 'After the Battle,' Calderon; 'A Landscape,' Jutsum; 'A Girl's Head,' J. H. S. Mann; and others by Parrott, Holland, Poole, Troyon, &c. There was a charming collection of Wedgwood-Flaxman gems, many copied from the antique, and others by Flaxman himself—*Græciore Græcissimis*; an elegant profile of John Kemble, and one of Flaxman himself as a boy. By Dadd, an artist not now remembered save by fellow-labourers, there was an extraordinary elfin and goblin composition; by Carl Haag, were sketches of Oriental figures, with drawings by Cattermole, F. Taylor, D. Cox, Turner, Tidy, Dodgson, &c.; and in sculpture, 'Mrs. Norton,' by Butler; 'C. Weekes,' by F. Weekes; and two busts by Davis: the whole forming a collection of which there was not one item without some special interest.

**MR. W. P. FRITH, R.A. AND THE 'ART-JOURNAL.'**—The public are aware that in our comments on the commission to Mr. Frith to paint a picture of the marriage of the Prince of Wales, we committed a mistake. The only thing to do when a wrong has been done, is to repair it as soon and as effectually as possible. No gentleman will hesitate to do this. When we wrote the statement in question, we fully and entirely believed it—believed that Mr. Frith had demanded a "preposterous" sum for painting such a picture, taking into account the immense collateral advantages of engraving and exhibiting such picture, and that the "terms" had been "declined." No one who reads the *Art-Journal*, no one who knows its editor, will for a moment think we put forth this statement in malice, or even ill-will, to Mr. Frith; whatever personal feeling we have, would be to do that gentleman service, and not injury. We protest, therefore, against this mistake being treated as proceeding from any unworthy "*animus*." We believe that during our twenty-six years' conduct of the *Art-Journal*, this is the first time we have been accused of using the *Art-Journal* to the prejudice of any living person, from personal hostility to that person, although charges against the *Art-Journal* have been made of undue indulgence and lenient bias from personal regard—a charge the soundness of which we by no means admit. We believe our mission is to do as much good—making as many people happy—as we can; it is on that principle the *Art-Journal* has ever been conducted. We might enlarge on this topic, but the public cannot be expected to take interest in it. We readily admit Mr. Frith's assertion, that "he stated his terms, which were acceded to in the most gracious and liberal manner," and are ready and willing to infer that such terms were the terms *originally* proposed by Mr. Frith, that they were not at any time "declined," and we have consequently to express regret that the statement complained of was made,—unhesitatingly to withdraw it,—and to congratulate the artist on a commission that—including picture, engraving, and exhibition—will be the most munificent recompense ever accorded to an artist since Art became a profession.

**MR. COCKERELL, R.A.**—On New Year's Day, a deputation of the Royal Institute of British Architects, consisting of Mr. Tite, M.P., Professor Donaldson, and Professor Kerr, presented to Mr. Cockerell, on behalf of the society, a complimentary address on his retirement from the office of President. It is written and illumi-

nated on a series of vellum pages, by Mr. Owen Jones, and the long list of signatures of members of the Institute, of all grades, follows on similar sheets with illuminated borders; the whole being arranged for binding as an album; and an elegant and splendid offering it is. Mr. Cockerell, by his professional attainments, and his courteous and kind manners, has gained the esteem of a very large circle of friends and acquaintances; while his reputation as an architect has caused his name to be enrolled among the principal Art societies throughout Europe. A portrait of him, by Mr. Boxall, A.R.A., is about to be placed in the Institute, as another testimonial of the value of his services to that body.

**COPYRIGHT IN SCULPTURE.**—Happily for the cause of Art no copyright can be claimed in the 'Dying Gladiator,' or the 'Quoit-Player,' those renowned examples of Greek sculpture; but Mr. Smith, a sculptor of Liverpool, has succeeded in obtaining compensation against Mr. Reynolds, proprietor of a wax-work exhibition in the same place, for causing a copy to be made, in wax, of a bust of the celebrated pugilist, Tom Sayers, modelled by Mr. Smith, who had registered his copyright. One almost wonders that Sayers himself, supposing he had intimation of the fact, did not protest against the being "done in wax," as an insult; bronze or marble the athlete could not object to. It appeared in evidence, that Reynolds having obtained possession of a cast from the original model, several of which had been sold, had it reproduced in wax for his own use; it was alleged, however, that he had disposed of some copies, but the charge was denied, nor was it proved that any had been given away. The bench of magistrates, before whom the case was heard, inflicted a penalty on the defendant of £20, with costs.

**THE GREAT EXHIBITION BUILDING** has been thrown open for public view; perhaps no surer mode would have been adopted to show the utter inutility of keeping up so vast and dreary a wilderness. How could it be properly filled? and even if filled, by bringing from all quarters various public collections, would it be fair to ask the public to study them in a building that would rival Siberia in the winter months? and this, too, in place of pleasanter and more commodious museums and galleries already established. The great Brompton fog-trap could only be efficiently used as a railway station; but for all other purposes it is so palpably bad, that we feel little doubt Parliament, with that practical common sense shown in 1851, will never consent to the retention of what is useless, unsightly, and an unnecessary tax on the public.

**WATER-COLOUR ARTISTS' LANCASHIRE RELIEF FUND.**—A second donation of £500 was forwarded to the general committee, at the end of January, through Mr. Fahey, who is so ably fulfilling the duty of honorary secretary to the body of artists contributing their aid to this object.

**THE FIRST CONVERSAZIONE** given by the Artists' and Amateurs' Society this season, was held, as usual, at Willis's Rooms, on the evening of the 29th of January. The attendance of members and their friends was not so large as we have seen it on former occasions, and to those present this was certainly a benefit, as there was ample space and a favourable opportunity for examining the works exhibited. The society is in so flourishing condition, and its receptions are rendered so agreeable, that the large room is sometimes inconveniently crowded, especially under the pressure of the universally-adopted fashion of ladies' "draperies." The post of honour was occupied by Mrs. E. M. Ward's 'Scene at the Louvre in 1649,' exhibited at the Academy last year; and among the other pictures and drawings which attracted most attention, were a 'Mother and Child,' life-size, exquisitely painted by J. Sant; the sketch for E. M. Ward's 'Sleep of Argyle,' the sketch for the late A. Solomon's 'Drowned, Drowned!' 'His Portrait,' a girl contemplating a miniature, by Elmore; 'Grandfather's Portrait,' W. H. Knight; 'The Socialists,' E. Armitage; two pictures of 'Spanish Girls,' by J. Phillip; 'The Turkish Merchant,' J. F. Lewis; 'The Parish Doctor,' Le Poittevin; two cabinet pictures by Stanfield; a portrait of Mrs. Rose, most powerfully painted by F.



Sandys; the head and bust of a young girl, a beautiful and unusual example of G. Cattermole's pencil; 'The Armoury,' by the same artist; with framed drawings by D. Cox, sen., Duncan, T. S. Cooper, Callow, Mole, Gastineau, and Bennett. A series of three drawings by W. J. Grant, illustrating the story of "The Blind Girl," must not be omitted.

**ARTISTS' GENERAL BENEVOLENT INSTITUTION.**—The annual meeting of the subscribers to this charity—the object of which, as some of our readers may probably not know, is to relieve distressed artists, and to afford assistance to the widows and orphans of artists—was held on the 13th of last month. The report for the year 1862 states that during this period the sum of £982 was granted to sixty-six applicants, whose cases in most instances were very distressing. Mr. Cockerell, R.A., one of the founders of this institution, and for a long time its treasurer, has been compelled to resign his post on account of ill health. Mr. P. C. Hardwick has undertaken the duties of the office. The next annual dinner is fixed for the 28th of this month.

**THE MARRIAGE OF THE PRINCE OF WALES.**—Her Majesty the Queen has graciously accorded her sanction that Mr. G. H. Thomas shall be present at the marriage, in order that he may paint a picture, of which copies shall be published in chromo-lithography, by the eminent firm of Messrs. Day and Son. There is no artist better calculated to do justice to a subject so deeply interesting. The public are familiar with many of his paintings of a somewhat similar class—'The Distribution of the Crimean Medals,' 'The Marriage of the Princess Alice,' and 'The Coronation of the King of Prussia.' His heart will be in his work, and there can be no doubt of his doing justice to a scene that will long be a memory for these kingdoms. In the hands of Messrs. Day the copies will be as near as possible *fac-similes*. The print will be of large size, yet not costly; and, we are given to understand, only a limited number will be issued. The issue may be expected to take place not long after the ceremony.

**PICTURE SALES.**—At the conclusion of the sale, in Paris, of Prince Demidoff's oil-pictures, briefly referred to in our last number, a collection of water-colour drawings were sold; the principal of which were, 'Lady Jane Grey,' 'The Duke de Guise,' and 'Charles the First,' studies for the well-known pictures painted by Paul Delaroche, which brought the respective sums of £216, £248, and £156; 'Low Tide,' and an 'Old Man,' by Bonington, £351 and £364; 'Dogs attacking a Wolf,' Brascassat, £404; 'The Concert,' £244, and 'Monkeys Quarrelling,' £184, both by Decamps; 'Sorrow,' Ary Scheffer, £164; and 'Harvesting,' by Leopold Robert, £112. The entire collection of oil-pictures realised £13,021, and the drawings produced about £5,000.

**PHOTO-SCULPTURE.**—A remarkable invention, intimately connected with photography, is—according to some of our contemporaries—now engrossing the attention of artists. The method followed by the inventor, M. Willème, is this:—A number of simultaneous photographs of a person are taken, and the outlines thus obtained are enlarged or reduced at will by the pantograph. With these *data* M. Willème produces a statue, the exact likeness of the original, in any size, and in so short a time as is hardly to be credited. Any person wanting his statue to be made is photographed in various directions, and two days later he may call for his statuette in clay. Features and drapery are represented with the greatest exactness, and, as a natural consequence of the method, the price is extremely moderate. A cast of the figure being taken in plaster, it may be reproduced any number of times, and cast in bronze if required. We know nothing of this invention but what we find elsewhere reported.

**ARTISTIC COPYRIGHT.**—A meeting has been held at the French Gallery in Pall Mall, for the purpose of urging upon the legislature some more satisfactory settlement of this subject than the laws now in operation, when resolutions were adopted to further the object, after speeches by Messrs. Gambart; J. S. Herbert, R.A.; R. Redgrave, R.A.; T. Landseer; Tom Taylor; J. P. Knight, R.A.; and others. The question, how-

ever, is beset with so many difficulties, as regards painters, sculptors, engravers, publishers, and the public—for the interests of the purchasers of every kind of Art-works must not be lost sight of—that it is not easy to frame an Act which will meet the requirements of all.

**THE SCULPTORS' INSTITUTE.**—A meeting of the members of this Society was held on the evening of January 27, at the rooms in Sackville Street, Mr. J. H. Foley, R.A., in the chair, when Mr. Ewing, of Glasgow, was elected a member. It was then proposed by Mr. Westmacott, R.A., "That the sculptors whose works suffered injury in the International Exhibition are justly entitled to compensation." The motion was seconded by Mr. Slater, and, after some discussion, was carried unanimously: the Secretary of the Institute was requested to address the Royal Commissioners on the subject. At a subsequent period of the evening, an able paper on "The Use of Colour in Sculpture" was read by Mr. Henry Weekes, A.R.A.

**A POOR ARTIST'S WIDOW.**—We extract the following "appeal" from the *Times*:—"The friends of the late Mr. Joseph Axe Sleep, an artist of some distinction, are endeavouring to raise a small fund for the relief of his widow and child, who have been left in poor circumstances. The merit of Mr. Sleep was long neglected, and his health broke down after a long struggle with poverty, which had rendered him shy, nervous, and sensitive. Not long before his death a patron came forward and purchased some of his works, and gave him great encouragement. He too died twelve months after his *protégé*, leaving by will to the National Gallery a right to select three of the pictures in his possession. They selected a small Hogarth, a Berghem, and a Sleep—'A View of St. Paul's,' which is now placed in the Kensington Museum. The widow of the artist expected some small provision from her husband's friend, but his death put an end to all hope of assistance from this quarter. She has since, although in bad health, almost exclusively relied for support upon needlework and the sale of a few sketches and pictures left by her husband. If any sum is realised likely to be of permanent use to Mrs. Sleep, Mr. Thoms, of the House of Lords, Mr. Ouyry, treasurer of the Society of Antiquaries, and Mr. Woodward, her Majesty's librarian, are expected to advise as to its appropriation. Mr. John Bruce, of 5, Upper Gloucester Street, Dorset Square, and her Majesty's Public Record Office, has kindly consented to give further information to those desiring it, and to receive subscriptions."

**THE CRYSTAL PALACE ART-UNION.**—The committee have prepared a special "gift" to subscribers—a bust of the Princess Alexandra, modelled by F. M. Miller, and executed in ceramic statuary by Mr. Alderman Copeland. It is a very charming work, beautiful, graceful, and dignified; just such a portrait as loyal subjects will delight to look upon, while entirely satisfactory as a production of Art. The wonder is how such a work can be issued at so small a cost, for any guinea subscriber is entitled to it, and has also his chance of one of the "prizes." There can be no doubt that by this judicious arrangement Mr. Battam will obtain a very large addition of subscribers to the Crystal Palace Art-Union in 1863.

**THE SOCIETY OF WOOD CARVERS** has entered into arrangements for holding an annual exhibition of ancient and modern wood carving, with an award of prizes to those by whom works in competition are actually executed. It is proposed to distribute £45 in this manner, £30 being contributed by the Society of Arts, and £15 out of the funds of the society. The sum will probably be augmented by private individuals offering prizes, among whom, we trust, will be some of the eminent firms of cabinet-makers.

Mr. STEVENS, of Coventry, has submitted to us several of his illuminated book-markers, of which he is the inventor and patentee. They are wonderful productions of the loom—almost works of Art—and certainly very extraordinary proofs of Art-industry. These book-markers are generally, though not exclusively, for Bibles and Prayer-books. Some of them contain portraits, so minute and refined that it is difficult to be-

lieve they are machine-made, and not the work of the hand; while the lettering is so clear and sharp as to seem executed by the type founder.

**THE SOCIETY OF PAINTERS IN WATER COLOURS.**—At the annual ballot held by this society on the 9th of last month, there were twenty-six candidates, but no one was elected. Of this number it will be understood that many had not a shadow of a chance, but the election was not void from an absence of qualification. Two years ago, Leitch, an artist of acknowledged excellence, was a candidate, but there was no election in consequence of an absence of accord among the members, which lost to the society as a member a water-colour painter ranking among the most distinguished of our time. Should it be that party divisions in this society are permitted to operate to the exclusion of well-qualified artists, it is impossible to estimate the amount of mischief which may ensue.

**COVENTRY BOOK-MARKS.**—We are desirous of supplying an omission in our recent notice of these elegant little works of manufacturing Art, which are made by Messrs. Mulloney and Johnson, whose names were not given in the paragraph referred to.

**A SERVICE OF TABLE GLASS,** complete in every detail, and comprising a goodly number of pieces, has just been executed for their Royal Highnesses the Prince and Princess of Wales, by Messrs. Pellatt and Co., of London. As would naturally be expected, every effort has been exerted to produce what we may entitle a collection of works of Art in glass; and certainly the result of Messrs. Pellatt's labours is eminently satisfactory. The service of glass which he has succeeded, with no little difficulty, in completing, is a fresh example of the excellence of English Art-manufactures; and, without doubt, it will be honoured with the cordial approval of the no less accomplished than exalted personages for whom it has been designed. The design is uniform throughout the entire service. The forms are severely simple, graceful also, and thoroughly artistic; and it is a peculiar characteristic of this glass, that the form of every object is defined with remarkable distinctness. This most effective quality is the result of the introduction of delicately engraved bands, which cause the surfaces to have the appearance of being striped with ribs of alternately clear and etched glass. The feather badge of the Prince of Wales is beautifully engraved, with its proper motto, upon every individual piece; and the larger pieces are also charged with the monogram of his Royal Highness, ensigned with his coronet. Nothing can exceed the skill with which all this engraving has been executed, and we must congratulate Mr. Pellatt on having been able to secure the services of such talented workmen. Engraving on glass such as this is an art that requires both skilful and experienced hands; and engravers who are able to produce such a style of glass engraving are to be found only with great difficulty. The upper part of each glass object is encircled with a Roman moulding, engraved equally well with the rest of the engraver's work; but the design is neither in harmony with the leading idea of the ornamentation, nor pleasing in itself. The stems of the wine glasses are formed of a thin double spiral of bright glass, and the bases are plain. There is so much of the old Venetian feeling about this glass that we can readily understand the adoption of these twisted stems: at the same time, however, we are somewhat doubtful as to their beauty. There can be no question as to the mistake of placing the feather badge upon shields, which has been done in all these objects; the shields themselves being also, as a princely Dane of the olden time would have said, of very "questionable shape." The badge ought to have stood by itself, or it might most consistently have been encircled either with a wreath of oak and laurels or with the Garter of the Order. After a while, perhaps, we shall succeed as well with our historical heraldry as with our glass engraving and modelling. Mr. Pellatt is a true artist in glass; he will appreciate the motive which prompts us to express the wish that his glass should be faultless even in the least important of its accessories.



## REVIEWS.

A PAINTER'S CAMP IN THE HIGHLANDS, AND THOUGHTS ABOUT ART. By PHILIP GILBERT HAMERTON, Author of "The Isles of Loch Awe." 2 Vols. Published by MACMILLAN & Co., London and Cambridge.

We are quite at a loss to understand why these volumes have been made to constitute one publication, for they have little or no connection with each other, and each is addressed to its own special class of readers, who, we strongly suspect, will not find much interest in its companion. Mr. Hamerton is a voluntary Robinson Crusoe, devoted to painting; and in his enthusiastic love of sketching from nature, and to enable him to pursue his labours without let or hindrance wheresoever and whenever he pleases, he constructs a tent which he pitches on moor or mountain, and builds a boat that he carries from one lake to another; and in these he lives and paints, quite independent of hosts and hostesses, of tempest or snowdrift. "With no more," he says, "than such ordinary powers of physical strength and endurance as are to be found amongst average English gentlemen, I have worked from nature *on the spot*, seven or eight hours a day, in the wildest situations, and in the most merciless storms of winter. I have carried through the most delicate processes in colour, hour after hour, when shepherds refused to wander on the hills, and sheep were lost in the drifted snow." This is certainly a new phase in artist-life, and Mr. Hamerton may consider himself fortunate that the snow-fall did not overwhelm him as well as the sheep.

The first volume narrates the adventures of this tent and boat campaign, in the Highlands chiefly, but primarily on the moors of Lancashire, by way of testing its practicability. These chapters are not without much readable and entertaining matter, though presenting but little that is novel in description or observation. Christopher North, who, we believe, never handled a pencil in his life for Art-purposes, has left us such glorious sketches of Highland scenery, that all others are insignificant by comparison.

Though the author has, it is presumed, been working under canvas and upon canvas during a greater portion of the time embraced in the records of the first volume, we find little about Art practical, or even theoretical: this subject forms the second volume, and is, as we have remarked, quite distinct from the other. Here we have a variety of topics discussed, the titles of which our space permits us only to announce. For example, "That certain Artists should write on Art," "The Painter in his Relation to Society," "Picture-buying, wise and foolish," "Word-Painting and Colour-Painting," "Painting as a Polite Amusement," "The Law of Progress in Art," "Fame," with others. Mr. Hamerton's remarks on these subjects are acute, and, to our mind, generally truthful; we would especially commend the chapter on "Picture-buying" to collectors; that on "Painting as a Polite Amusement" to the consideration of heads of families; and that on "The Painter in Relation to Society" to the attention both of artists and the public. The patrons of Art and "society" may learn some valuable lessons, if they care to learn them, from what the author says, and true Art will be better understood and more thoroughly appreciated. Some of these lessons we have ourselves striven to inculcate; we are glad to have a fellow-labourer of Mr. Hamerton's mental calibre working in the same field.

THE NEW FOREST: ITS HISTORY AND ITS SCENERY. By JOHN R. WISE. With Sixty-three Illustrations. Drawn by WALTER CRANE. Engraved by W. J. LINTON. Published by SMITH, ELDER & Co., London.

People often speak of a neighbourhood being "improved" when green fields disappear, and give place to villa residences or lines of streets. Certainly such changes benefit some people—for example: meeting one day, in the suburbs of London, a medical friend in large practice, he remarked, after some little conversation, "How they are improving the neighbourhood!" pointing at the same time to a large plot of what had been a nurseryground, surrounded by pleasant fields, but which then was being rapidly covered with houses. "Improvement, do you call it?" "Yes, unquestionably; the fields and the open spaces do not want men of my profession; besides they are our enemies, for they help to prolong health; but the people who are to live in those houses will assuredly want us, and therefore I am decidedly of opinion that the place is being improved." It was impossible to argue against such reasoning as this; the appeal to self-interest, though jocosely made,

was too convincing, and we left our friend to the enjoyment of his victory, and without any desire, too, to share in the spoils anticipated or in possession. The author of "The New Forest" looks on such matters in somewhat of the same light as we do; for he says, "we talk about the duty of reclaiming waste lands, and making corn spring up where none before grew. But it is often as much a duty to let them alone. Land has higher and nobler offices to perform than to support houses or grow corn—to nourish not so much the body as the mind of man, to gladden the eye with its loveliness, and to brace his soul with that strength which is alone to be gained in the solitude of the moors and the woods."

This is said by way of deprecating the attempts which have, from time to time, been made to turn the New Forest into cultivated land. In writing the history of this famous tract—almost the last of the old forests with which England was once so densely clothed—Mr. Wise has not limited his account to the locality now existing under the title, but has included the whole district lying between the Southampton Water and the Avon, which, in the time of Edward I., formed its boundaries. This arrangement, which seems to be absolutely necessary to do justice to the subject, takes in a large extent of country, to which the word "forest" cannot at present be properly applied; the entire area contained within the boundaries measures about twenty miles in breadth by fourteen in length, is rich in scenery of the wildest and most picturesque character, occasionally intermingled with such as the hand of man has helped to civilise and beautify—scenery whose loveliness and quietude it is a privilege to enjoy; how long it may continue to possess the latter charm is problematical, now Mr. Wise's book has published to the world the attractions of that comparatively unknown region.

And a most pleasant and very interesting work he has made of the subject: the history of the old forest, from the earliest records to the present time; the manners and customs of its inhabitants—for there are towns and villages within its limits; descriptions of its most picturesque bits of landscape; its antiquities; its geology, botany, and ornithology; its folk-lore and provincialisms,—all these and much beside of an incidental but associate character, occupy the pages of a volume which makes its appearance in a cover of gold and purple, richly ornamented, and with a large number of woodcuts from the pencil of Mr. Crane, engraved by Mr. Linton in a creditable style, but certainly not his best.

IN MEMORIAM. A Series of Designs for Monuments, Tombs, Gravestones, Crosses, &c. By JOSEPH B. ROBINSON, Sculptor, Derby. Published by the Author.

It will be evident, from the title of this volume, that it is intended less for the public than for those whose business it is to execute such works as are herein specified. Mr. Robinson displays considerable ingenuity in varying his designs, and some originality; but the taste shown in not a few of them is, to say the least, questionable: the attempt at ornamentation too often defeats its own purpose, and proportion is occasionally quite lost sight of; as, for example, in those drawings of gravestones, where a huge Gothic head-piece surmounts a low flat slab. The author has only to imagine a building erected on some such principles as are employed here, to see how ugly and incongruous would be its outline. What offends the eye on a small scale is far more objectionable on a large one; and such comparisons are perfectly justifiable as tests of excellence, and are, generally, the safest and the surest.

A HANDY BOOK OF VILLA ARCHITECTURE: being a Series of Designs for Villa Residences in various Styles. By C. WICKES, Architect. Second Series. Published by LOCKWOOD & Co., London.

It has been said, that the man who presumes to be his own architect is as unwise as he who undertakes to be his own lawyer: both are sure to find out their mistake before the business is concluded. Now, in looking over Mr. Wickes's very attractive designs, we must pay him the compliment of saying, that if we proposed to erect a house, we would rather employ him as the architect, than draw out the plans and specifications for ourselves; and, judging from what we here see *on paper*, there is no doubt of his pleasing us.

His "Handy Book" contains five designs for villas, with their relative plans for the basement and stories of each, and an estimate of cost. Our knowledge of the builder's art is too limited to enable us to speak authoritatively on the subject; but in each case the internal arrangements appear convenient

and suitable, while few persons, we imagine, will feel inclined to question the picturesque character of the exteriors. No. 5, an Elizabethan design, is especially excellent; and No. 4, in what may be called modern Italian, is scarcely less so. Suburban builders, who are now so largely employed all round the metropolis, may get a few valuable hints by consulting Mr. Wickes's publication.

THE DEAD LOCK; a Story in Eleven Chapters. Also, TALES OF ADVENTURE, &c. By CHARLES MANBY SMITH, author of "The Working Man's Way in the World," "Little World of London," &c. Published by VIRTUE BROTHERS & Co., London.

Some of the tales which make up this volume have, if we are not mistaken, been previously published. "The Dead Lock" occupies about one-half the book; it is a story without much originality of construction or of character. The hero is a young London vagabond, the reputed son of a desperate burglar, but actually the lost heir to a baronetcy and estates, who in due time makes his appearance on the stage in his own proper person, after it was supposed he had fallen into a lock, when a child, and been drowned. The heroine is the daughter of the baronet, wooed by a simpering lordling with an eye to the property, and also by a young artist, who loves her for her worth, and, having received from his sovereign the honour of knighthood for his "mastery in his art," makes her his wife as Lady Hanley Claydon. Lord Sonnington is rejected by the young lady just on the eve of the discovery of the heir, and finding the estates and Miss Etherton do not go together, he does not renew his addresses, but returns to town from his visit to the Priory, congratulating himself with a narrow escape of marrying one who is not an heiress. There are several subordinate characters of high, low, and very low degree, introduced into the story, which is worked out with enough vigour and sensation to keep up the interest. The other tales are, generally, of the same kind, and belong to the order which forms the staple commodity of the fiction that predominates in popular periodicals aiming at mere amusement.

BIRDS OF SONG. BIRDS OF PREY. By H. G. ADAMS. Published by J. HOGG AND SONS, London.

Though we couple these books together, they are two volumes as distinct from each other as the birds of which each severally treats; we associate them because they are the works of one writer, and are published by the same firm. Moreover, they are parts of a series entitled "Our Feathered Families," proceeding from the same sources.

In his compilation of these works Mr. Adams makes no claim to have them placed in the category of scientific ornithology; they are written chiefly for the young, but yet are worth the attention of children of riper growth. He acknowledges that he has drawn largely upon those who have studied most closely the habits of the feathered tribes, their homes and haunts; but with these scientific descriptions are intermingled anecdotes, "serving to illustrate traits of character, manners, and morals," with poems and passages of poetry to give variety, and to grace and lighten the more sober prose. These selections are made with very considerable judgment, so as to afford instruction as well as pleasant reading. Mr. Adams is, in a word, a lively, intelligent, gossiping *cicerone* in his visits to the woods, meadows, old towers, hills, and aviaries, of Great Britain, among which his birds of song or of prey find their homes. Both volumes are plentifully illustrated with clever woodcuts.

CRAIGSTONE COTTAGE; OR, LIFE IN THE COUNTRY. By the Author of "In-door Plants," &c. Published by SEELEY, JACKSON, AND HALLIDAY, London.

This graceful and pleasant gossip about "in-door plants" and "the minutiae of birds and flowers," thinks truly "that all boys and girls delight in a country life," and the more attractive it can be made, the better for their health and happiness. There is a vast deal of information in this pretty little volume concerning country doings, incidents, and anecdotes, related so agreeably, that, as one of our young critics observed, it reads "exactly like a story from first to last!" It is precisely the sort of book that will give "the juveniles" much knowledge, without seeming to do so; and, to confess the truth, *we* ourselves were wiser when we closed than when we opened it. We could not give a pleasanter volume to a town or country child,—to the former it will be amusing, to the latter practically useful.



## THE ART-JOURNAL.

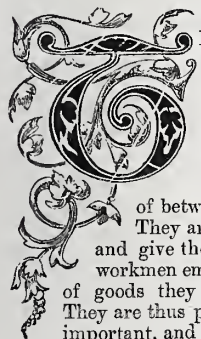


LONDON, APRIL 1, 1863.

## "CHELSEA CHINA."

## A HISTORY OF THE CHINA WORKS AT CHELSEA.\*

BY LLEWELLYNN JEWITT, F.S.A.



THE "Weekly Bills" of the Chelsea China Works, to which I have alluded, commence from the time at which the works finally passed into the hands of Mr. William Duesbury, and continue for the period of between three and four years. They are very carefully prepared, and give the names and salaries of the workmen employed, as well as the kinds of goods they were engaged in making. They are thus particularly interesting and important, and are calculated to throw no little light on the history of the works. I quote two weeks in full, May 12th to 19th, 1770, and March 16th to 23rd, 1771, as examples of the style of these "weekly bills;" and I have added to these some few extracts, to show the kind of ware then being made, and the prices which the workmen received for painting, &c.

## 1770. A Weekly Bill at Chelsea from May the 12 to the 19.

	£	s.	d.
Barton, 6 days at 3s. 6d. ....	1	1	0
Boyer, 6 days at 3s. 6d. ....	1	1	0
Seals, made overtime, 6 cocks .....	0	0	7
3 Dozen Cupid crying by a Urn .....	0	3	6
1 Dozen and 6 fine Gentle Man with a Muff .....	0	1	9
1 Dozen and 6 Shephard Sheering of Sheep .....	0	1	9
6 Arliquens .....	0	0	7
Roberts, 6½ days at 2s. 6d. ....	0	16	10½
Piggot, 7 days at 1s. 9d. ....	0	12	3
Ditto, Taking Care of the horse on Sunday .....	0	1	6
Inglefield, 7 days at 1s. 8d. ....	0	11	8
Bleeding of the horse, and a Broom and Soap .....	0	1	0

Exd. and Entd. £4 13 5½

Recd. of Mr. Duesbury in full of all Demands for Self and the a Bove.

RICHD. BARTON.

## Work done this Week (May 12 to 19, 1770) at Chelsea, by Barton, Boyer, &amp;c.

Repairing 4 figures in Clay to go to Darby.  
Making 1 Ornament Beaker.  
Dry rubbing the 2 Large Jars, helping at the Kiln, &c.  
Making Jarr for Perfume on 4 feet. Mending the 2 Large Quarters of the World, and helping at the Kiln, &c. Roberts at Case making, and working in the Kiln, &c. Piggot working in the Mill and helping at the Kiln, &c.  
Inglefield Cutting Wood, Case making, and helping at the Kiln.

\* Continued from p. 23.

## 1771. A Weekly Bill at Chelsea from March the 16 to the 23.

	£	s.	d.
Boarman, 6 days at 5s. 3d. ....	1	11	6
Wollams, 6 days at 4s. 6d. ....	1	7	0
Snowden, 6 days at 3s. 6d. ....	1	1	0
Jinks, 6 days at 3s. 6d. ....	1	1	0
Boyer, 6 days at 3s. 6d. ....	1	1	0
Barton, 6 days at 3s. 6d. ....	1	1	0
Piggot, 6 days at 1s. 9d. ....	0	10	6
Ditto Sunday, Teaking care of the Horse .....	0	1	6

## CHASING AND POLISHING:

2 Double handle Cups and Covers at 1s. 4d. each	0	2	8
3 Ditto and Ditto at 1s. 2d. each	0	3	6
2 four Scallop'd Jars at 2s. 3d. each	0	4	6
3 Large Pieces of the Crimson Service at 2s. 3d. each	0	6	9

## POLISHING ONLY:

4 Row Waggons .....	0	3	0
2 Small Perfume Potts at 1s. 6d. each	0	3	0
3 Ornamental Perfume Potts at 1s. 0d. each	0	3	0
2 Jonquill Jars .....	0	3	6
1 Egg shaped Jarr .....	0	2	0
1 Small Jarr .....	0	0	4

Exd. and Entd. £9 6 9

Recd. of Mr. Duesbury in full of all Demands for Self and the a Bove.

RICHD. BARTON.

From these "weekly bills," of different dates from 1770 to 1773, I make the following extracts for the purpose of showing collectors the period to which they may safely attribute the manufacture of such specimens as may be in their possession. The extracts are from the "overtime" made by the hands, and are taken hap-hazard, and without any attempt whatever at classification.

	£	s.	d.
Seals, 2 dozen of Tom-tits .....	0	2	4
3 dozen of Ouls Crests .....	0	3	6
2 dozen of Indian Boys with Hand-screen .....	0	2	4
Seals, 3 dozen Bull finches .....	0	3	6
2 dozen of Parrotts .....	0	2	4
1 dozen fine Gentle Man with a Muff .....	0	1	2
2 dozen and 6 Cocks .....	0	2	11
2 Vincent Perfume Potts .....	0	3	0
Jarr, with Globe Cover .....	0	1	0
1 Junquill Beaker, with ornament handles .....	0	2	6
3 Hart Shape Perfume Potts, with handles .....	0	3	9
2 Perfume Potts, Royhal Pattern .....	0	1	6
1 dozen Seals, Cupid as a Letter Carrear .....	0	1	2
1 dozen and 6 Boys a drumming .....	0	1	9
1 dozen and 6 Cupid as Doctor .....	0	1	9
3 dozen Perimeds .....	0	3	6
1 dozen and 6 Chinese Men a smoking .....	0	1	9
1 dozen and 6 Cupids with a Nett .....	0	1	9
3 dozen Seals, Chinese Men with a Burd .....	0	3	6
3 dozen Cupid as a Backus .....	0	3	6
Seals, 5 dozen Swallows .....	0	5	10
Seals, 3 dozen Arliquens .....	0	2	4
1 dozen and 6 Shepherds Shearing of Sheep .....	0	1	6
1 dozen and 6 Cupids Booted and Spur'd .....	0	1	9
1 dozen and 6 Harts on a Cushion .....	0	1	9
1 dozen and 6 Turks a Smoakin .....	0	1	9
Seals, 6 dozen Birds .....	0	7	0
Jinks overtime for painting 3 dozen of Tom tits, at 1½d. each .....	0	4	6
5 Sweet Meat Basins, at 1s. each .....	0	5	0
30 Seals painted in Mottowes, by Boarman and Wollams .....	0	3	1½
34 Figure Seals, painted by Jinks, at 2d. each .....	0	5	8
Paid (carriage) for the plaster Mould from Darby .....	0	0	6
Painting Smelling bottles, overwork, viz:—			
2 boys catching a Squirrel, at 1s. 3d. ....	0	2	6
2 ditto with a Birds nest, at 1s. each .....	0	2	0
1 ditto piping with a Dog, at 1s. ....	0	1	0
1 ditto Double Dove .....	0	1	0
Modding of a Pedestol .....	0	14	0
21 Snuff boxes of Cupid and Lamb .....	1	4	6
1 Cupid forgin Harts .....	0	1	3
12 Tooth picks, with Head of Turk, and companions .....	0	18	0

	£	s.	d.
Painting 96 Thimbles .....	0	12	0
2 Three-turn Vases .....	—	—	—
2 Row Wagon in figures .....	1	10	0
Mr. O'Neill, on account, a Painter ...	1	1	0

From the weekly lists of "work don by Barton, Boyer, Boys, and others;" I add, for the same purpose, the following highly interesting extracts:—

4 hantick Jarr, with heads, wanting to be flowered.  
4 ditto, with handles.  
1 Bottle, with ornament handles.  
48 Compotiers, all made with the Darby Clay.  
24 Ornament Plates, made with ditto.  
Perfume Jars, with handles.  
Repairing of Plaister Heads, and greasing of sum Bluework.  
Season Vases.  
Ornament Vases, with Chinease figures.  
Cleaning of Flint, Treading of Clay, &c.  
A Jarr, with Dog and Rabbits.  
Pidgeon House Perfume Pot.  
Perfume pots, with boys and girls dancing.  
Large Vases, with Venus at her Toylet.  
Perfume pots, with 2 Boys.  
4 hantike bottles, with handles.  
4 Scollopt Bottles, with handles.  
2 hantike Perfume Vases, with 3 goats heads.  
24 Strawberry Compoteirs, made with the Darby Clay.  
Crimson and Gould Tea Saucers.  
6 large ornament Pedistols for the Grand Popore.  
5 large Popore Perfume Potts to Ditto.  
1 Square Perfume pot, Dickarated with heads of the Seasons.  
Hantike Vases, with 3 figures each.  
Making a Large Pedestol for the Quarters of the World.  
Making of Clay Sheep, and c, to go to Darby, and helping at the Kiln, and c.  
Perfume Jar on 4 feet.  
Perfume Vase, with 3 children a dauncing.  
Making of Lambs, Sheep, Dogs, Calves, and c.  
Square Perfume Jarr, with Pearce'd Neck and Globe cover.

Mr. Duesbury continued working the manufactory at Chelsea, together with his large and important works at Derby, until the year 1784, when he pulled down the buildings, removed all that was useful to Derby, and so totally put an end to the manufacture of "Chelsea China." For some years he had been gradually drafting off the workmen, models, &c., to Derby, and in the end finally gave up the manufacture at Chelsea, and continued his works, entire, at their original place, Derby.

It has been said, and generally believed, that the excellence of the Derby works dates from the time when the Chelsea workmen and the Chelsea models were brought to it; but this is, undoubtedly, a great and a grave error. The truth is, the Derby works had risen to such extreme eminence, and had attained to so high a degree of excellence, as to more than rival Chelsea, which, in consequence, began to decline. The successful owner of the Derby establishment was thus enabled to purchase the Chelsea works, as he also did those of Bow, and to carry them on, as long as he considered advisable, conjointly.

I am enabled to give copies of two letters, now in my possession, describing the taking down of the buildings, the removal of some of the kilns to Derby, and the arrangement made with the old and faithful workman, Robert Boyer, whose name appears so regularly on the "weekly bills." The letters are much decayed and mutilated, but fortunately are decipherable. They will be read with much gratification by all who take an interest in the history of Chelsea and its china works.

Laurance Strt., Chelsea, Feby. 18th, 1784.

SIR,—I Wright to Inform yow how we are pretty forward in the pulling Down of the buildings at Chelsea. I think a little better than a fortnight they will be all down to the ground and Cleared of the primases, wich I shall be glad to my hart, for I am tired of it. Mr. Lygo\* says yow would wish to have the Ion Kiln Cum to Derby. Its hardley worth sending, for the Corners are a good deal burnt at the Bottom, and the sides are open or Drawd so much as 4 or 5 Inches on each side. But if yow chuse to have it Cum, say how it shall be sent—by Land or water, and I will send it. I wish yow will Lett me no if yow will have the mold of the Large

\* Mr. Lygo was London agent and salesman to Mr. Duesbury.



figur of Brittannia sent to the warehouse or Broake. Now, sir, as my time at Chelsea draws nigh to a conclusion, I should beg of yow to Informe me by letter what yow mean to Inpuy me about at your manufactory, In case yow & myself should settle on Terms agreeable. Yow now allow me one Guinea pr Week, house Rent, and fire; and I dont make aney Doubt But I shall be found a very Usefull servant to yow if I Cum, & must beg of Yow to say if 25/- pr week will be to much to Give me, and house rent free, as I have always had of yow. I make no Doubt but yow will please to say what yow will allow me for the Removall of my Famalee. We have 4 children, my wife and self, wich will Cost a deal of money—and thats an articall wich is scarce wth mee. I have had severall offers of places since the manufactory has bin pulling Down, but Refus'd them all, Becaus it would have been Wicked in me to have Left yow in such a [ ] till I had seen your property Cleared off. If I am [ ] Constant at the kilns, I must begg Leaf to [ ] at all; But I have no Objection to fire [ ] aney Rich ware in such a kiln as I have at [ ]; and if Terms are such as yow may approve, pleas to say; but I Due not like to Cum so maney miles from London on an Uncertainty, therefore it will be nesary to have articalls draw'd for 3, five, or 7 years, as is agreeable to yow. I have carril Mr. Lygo a bove sixty-six pounds this week, wich I found to be very seasonable. I was very much shock'd, sir, when I heard yow had been so Dangerously Ill, But am happy to find yow are so much better than yow was, & God send yow may Continue to Gett mending for the Best. Should I Cum to Derby, I shall bring nothing wth me but my Beds—Land Carriage Cums to a Deal of Money; in short, my Goods are But old, therefore they shall all be sold.

I am, with Respects,  
Your Obt. Humble Servt.,  
ROBT. BOYER.

Mr. Lygo desir'd me to wright to yow a bought my Cuming down, wich I should have Done if he had not Desired me.

To this letter Mr. Duesbury, who bore a most excellent character for kindness and consideration towards his workpeople and servants, evidently returned a satisfactory and pleasant reply, as is evidenced by the following letter from Boyer:—

*Chelsea, March 28th, 1784.*

SIR,—I have your letter of the 24th inst., and am much oblig'd to yow for all past favours, and am happy in finding that yow are satisfide with my past Conduct. Now, sir, as yow due agree to the terms which my letter expresses, and as yow have alway's behav'd with a Deal of kindness towards me, I therefore Due assure yow that while I am with yow, yow shall ever find me a faithful and honest sarvant, and I further do assure yow that I will make my self as sarviceable as it Lays in my power, so that yow shall have no Reason to find aney fault with me. I make no doubt but yow will find me very servicable, & will Due every thing in my power to forward your Bisness. I hope we shall gett done hear in a short time: the peopl are all busy in getting their things of the primeses as fast as they possibly Can. I hope to be Down at Derby with yow in a short Time, as soon as I can gett my matters a Little to gather. Yow shall have the Ion Kiln down by the waggon next week wth ought faile. I could not Lett it Cum this week on account of things I had by me wich wanted firing that I never had time to fire till this week. The Lapaderys wheel is packed in a hogshhead now at sea, No. 16. Mr. Lygo has been Taulking wth me a bought the Burnishing: he complains of its being full of scratches, wich will ever be the Consequence if your burnishing tools are not kept in good order; that is to say, Lett them always be kept with a good polish on them, and then they never will have aney scratches to be seen on the gold. I wish you will let me no what I shall due with your 4 Cheers, Table, Looking Glass, and Sofee, that is in the Dining Room at Chelsea. I sopus they may go to the warehouse. The Liquors &c. ought of the seller is gon there ever since a Little after Christmas.

I Remain, with Respect,  
Your Obt. Sarvt.,  
R. BOYER.

In the former of these two letters it will have been observed that mention is made of a "mould of the large figure of Britannia." This was one of the finest figures produced at Chelsea or Derby, and is now of great rarity. One was, not long before his lamented decease, presented to the museum of my late friend Mr. Bateman, and is there preserved.

During the time the Chelsea and Derby works were carried on conjointly, the proprietor held

periodical sales by Messrs. Christie and Ansell, "at their Great Room, next Cumberland House, Pall Mall," and afterwards, "by the Candle," at his own warehouse, by Mr. William Hunter, of New Bond Street. Of many of these sales I possess catalogues—some of them priced; and they are particularly valuable and interesting as describing the articles made at the period. The goods offered for sale were evidently the best that were produced, and many of them are of a most costly and magnificent character. From the catalogues of 1781 and 1782—three years before the Chelsea works were taken down—I have selected a few examples:—

An elegant Etruscan-shape Vase, enamel'd in compartments with a figure of Shenston, and fine blue ground striped with gold.

Six beautiful Caudle Cups, covers and stands enamel'd with festoons of green husks, garland of coloured flowers, and fine blue and gold.

One large Flower Pot, green and gold, finely painted in compartments, with a landscape and figures.

A beautiful large group of the three Virtues, in biscuit.

One group, Jason and Medea before Diana.

One superb and elegant Vase, with thermis, beautifully enamel'd with figures, the three Graces on one side, and a landscape on the other, in compartments enriched with chased and burnished gold; and 2 ewer-shaped Vases to match, figure of Virtue on one side, and Prudence on the other.

One pair of basket-work antique handle Vases, enamel'd with figures, Pomona and Prudence on one side, and a landscape on the other, in compartments gilt to match.

One beautiful large group of 2 Virgins awaking Cupid, in biscuit.

One ditto of two Bacchantis dressing Pan with a garland of flowers.

One large perfume Vase, beautifully painted in figures in compartments, representing Eneas meeting Venus before he enters Carthage, richly gilt.

One pair of large Beakers to match, enamel'd in compartments with figures, on one side Bacchus and Ariadne, and on the other Venus and Adonis, richly gilt.

A very beautiful Seve pattern compleat Desert Service, enamel'd with roses, fine mosaic border, richly finished with chased and burnished gold; consisting of 24 plates, 3 large oblong compotiers, 2 heart-shape, 4 round, 4 square, 4 small oblong ditto, and a pair of cream bowls, covers, stands, and spoons.

One beautiful figure of Shakespear in biscuit, and fine blue and gold pedestal.

One group of 3 Boys playing at Hazard, and 1 ditto of a galanter show, in biscuit.

An elegant Stand for different cheeses and butter, enamel'd with vases and fine mazarine blue and gold (rivitted).

A beautiful large group of 3 Graces and 2 Cupids, supposed to be crowning her Majesty with garland of flowers, in biscuit.

A pair of uncommonly large octagon jars (near 2 feet high), decorated with natural flowers, and finely enamel'd with figures, landscapes, &c., richly ornamented with chased and burnished gold, the figures representing a votress of Bacchus, and Innocence washing her hands at an altar.

An elegant Seve pattern complete Desert Service, enamel'd with roses, and a rich mosaic and gold border; consisting of three dozen plates, 2 large oblong compotiers, 4 round, 2 heart-shape, 4 large square, 4 small oblong, and 1 large ditto, with a foot for the centre, and a pair of cream bowls, covers, stands, and spoons.

One superb and elegant large Vase, with thermis, enamel'd in compartments with figures of the three Graces, enrich'd with chased burnish and gold.

One pair of beautiful oval Jars to match; the figures represent Apollo and Agrippina lamenting over the ashes of Germanicus.

A pair Neptune Head Drinking Mugs, enamel'd and gilt.

A pair Salad Dishes, enamel'd with a group of coloured flowers, festoons of green husks, and pea-green and gold borders.

Six Egg-Spoons, 6 Asparagus Sewers, and 6 Egg-Cups, blue and white.

One pair Foxes Heads, for drinking cups.

A large and elegant Ink-Stand, enamel'd and richly finished with burnished gold.

A pair of beautiful Caudle Cups, covers and stands peacock pattern, enamel'd with gold medallions, festoons of green husks, and richly gilt.

One pair of figures, Shakespear and Milton, in biscuit.

Six Finger Cups and stands, enamel'd with festoons of green flowers and gold edge.

One pair of elegant small Ice-Pails, for pint bottles, enamel'd in compartments with figures, fine crimson ground, richly finished with chased and burnished gold.

One pair of beautiful Cabinet Cups, enamel'd with natural flowers and gold stripes.

An elegant Punch Jug, or Coffee Pot, enamel'd with flowers, and fine blue and gold border.

One pair of beautiful Lamps, enamel'd, with vases, and fine blue and gold.

One superbly elegant large Vase, with thermis, beautifully enamelled in compartments with a landscape, and figures representing a Roman marriage; and a pair ewer shape Vases, enamel'd with figures of Minerva and Juno, fine blue ground, richly finished with chased and burnished gold.

One pair beautiful Tripods, fine blue and gold.

A beautiful group of 4 Cupids, 1 pair figures, Mars and Venus, 1 pair Bacchus and Ariadne, and 2 pair music figures.

A set of 8 Views in Windsor Park, by Mr. Sandby; very fine impressions in elegant green and gold frames.

A set of 5 superbly elegant Vases, enamel'd in compartments with figures and landscapes, gold stripes, richly ornamented with fine blue and gold; the center vase is enamel'd with a figure of Mars, the two side pieces with figures of Damon and Delia, Paris and Ceneone, and the two end pieces with a shepherd and lamb, and shepherdess with a birdcage.

Two pair elegant Rummors, enamel'd with groups of coloured flowers, and fine blue and gold border.

A beautiful large Vase, with thermis, enamel'd in compartments with a landscape on one side, shepherd with a lamb and shepherdess with a birdcage on the other side, gold stripes, richly ornamented with green and gold.

One pair of beautiful Vases to correspond, enamel'd in compartments with figures of Damon and Delia, Paris and Ceneone.

A round Cheese Stand, enamel'd with a vase, fine mazarine blue border, richly finished, with chased and burnished gold.

A superb and elegant large Vase, with thermis, beautifully enamel'd with figures of Wisdom and Vigilance on one side, and a landscape on the other; 2 ewer shape ditto to match, enamel'd with figures of Virtue and Fortitude, in compartments, fine blue ground, richly finished with chased and burnished gold.

The manufactory was situated in Lawrence Street, Chelsea, at the corner of Justice Walk, and was held by Mr. Sprimont—or, at all events, one house was—at the yearly rental of £24.

Sept. 5th, 1770. Recd. of Mr. Sproemont, by the Hands of Mr. Morgan, Twelve Pound for Half a Years Rent, Due for a House at Chalsa at Lady Day, 1770. I say Recd. by Me, Thos. Bush, Executor to the late Mr. Chas. Ross, £12.

Several of the adjoining houses are said to have been used as show and warerooms: but the whole of the premises have been, of course, rebuilt many years. In a pleasant gossiping conversation between Nollekens, the sculptor, and Bettews, a friend of Hogarth, related in Smith's "Life of Nollekens," the following allusion to the works and its situation is made:—"The factory stood just below the bridge, upon the site of Lord Dartery's House. 'My father worked for them at one time,' said Nollekens. 'Yes,' replied Bettews, 'and Sir James Thornhill designed for them. Mr. Walpole has at Strawberry Hill half-a-dozen china plates by Sir James, which he bought at Mr. Hogarth's sale.\* Paul Ferg painted for them. The cunning rogues produced very white and delicate ware, but then they had their clay from China, which, when the Chinese found out, they would not let the captains have any more for ballast, and the consequence was that the whole concern failed.'"

It is much to be regretted that no view of the works is known to be in existence; and their absolute site is not, as far as I am aware, marked on any plan of the locality.

The body of the Chelsea china is soft, and very frequently uneven—i.e. it has often the appearance of being unequally mixed. One of its peculiarities is that it would bear no fresh exposure to the heat of the kiln, and consequently could not be

\* These are mentioned by Walpole as twelve earthen plates in blue and white delft, painted with the twelve signs of the Zodiac by Sir John Thornhill, in August, 1711, bought at Mrs. H. Gard's sale. They were bought for seven guineas, and are said to have been of Dutch make, and then painted by Thornhill.



re-painted and altered. The second application of heat would most probably end in the entire cracking and destruction of the piece. The body was not so compact as the Derby, and of very different general character from Worcester.

The earliest examples made at Chelsea I believe to have been the ordinary white with blue patterns, after the Delft and other makes; and in these early days no marks were used. The glaze, too, was somewhat thick and clumsy, and unevenly laid on. A little later on, oriental patterns were copied very successfully, both in blue and white and in mixed colours, and the potting became careful and less clumsy. Some early specimens of cups and saucers copied from oriental patterns, which I have seen, are remarkably well potted, and bear a wonderfully close resemblance to the originals, both in body and in ornamentation. The best oriental specimens which could be had were, however, used as models, as were also those of France and Germany; and very soon the articles produced at Chelsea most successfully rivalled the best productions of Dresden and Sévres, both in modelling, potting, colouring, and glazing. The colours were remarkably fine and vivid; and as only the best artists were employed as painters, the pieces produced were extremely choice and good. Many of the landscapes, of which Boreman (or Bowman) was for a long time the chief painter, are in most exquisite taste, both in colouring and choice of subject. The groups of figures, historical, mythological, or otherwise, are, too, remarkably fine, and evince a correct taste and a high degree of manipulation on the part of the artists employed. In modelling, Bacon, Nollekens, and many other of the most eminent men were employed, and the figures they produced were of the highest possible degree of beauty.

In flowers and insects, the Chelsea painters were particularly happy and successful, and they had a peculiar "knack" in "accidental arrangement" which produced a most pleasing effect. Thus, on a plate or dish, the little groups or single sprigs of flowers were often thrown on, as it were, "hap-hazard" along with butterflies, bees, lady-cows, flies, moths, and other insects, and thus produced a pleasing, because an apparently unstudied, effect. I have now before me some leaf-shaped dishes belonging to a dessert service (marked with the red anchor), in which the flowers and insects thus disposed are painted in the most exquisite manner, and produce a far more pleasing effect than if arranged systematically over the surface.

The raised flowers, arranged on vases and other ornamental pieces, are usually of extremely good character, and are well painted, and the birds and figures which are introduced along with them are also very nicely and carefully modelled.

Specimens of Chelsea china are to be found in most collections, both public and private, and being much sought after, usually produce high prices when offered for sale. It may be well, as a guide to collectors, to quote the prices which have been realised in some few instances. In the Bernal collection were the following:—

A pair of oval Dishes, crimson borders, painted with birds, butterflies, and fruit, sold for thirteen guineas.  
A pair of beautiful globular scalloped Vases and covers, deep blue, painted with exotic birds, with pierced borders and covers of the highest quality, were bought by Mr. Addington for £110 5s.  
A imperfect (chipped) Cup and Saucer, with festoons raised in white, sold for a guinea.  
Another Cup and Saucer, with flowers and crimson drapery edge, sold for three guineas and a half.  
A beautiful two-handled Cup and Saucer, with medallions of cupids in pink, and striped gold sides, realised twenty-one pounds.  
An Ecuelle, cover, and stand, with pink scalloped edges, and delicately-painted sprigs of flowers, sold for £27 6s.

At the sale of the late Queen Charlotte's collection, the Chelsea porcelain realised in many instances very exorbitant prices. At the Strawberry Hill sale a pair of cups of the famed claret colour, without saucers, enriched with figures of gold, sold for 25 guineas. Another pair, blue, with gold figures, sold for 17 guineas; and a similar pair, with groups of flowers on a ground of gold, made £11 6s. At the sale of the Angerstein collection a pair of bleu-de-roi vases, with paintings, were bought by Lord Kilmory for

100 guineas. Another pair, pink and gold ground, with paintings, and with open-work lips, realised 142 guineas. A single vase and cover, from Queen Charlotte's collection, sold for 106 guineas; and a pair of splendid globular vases and covers, with paintings of Bathsheba and Susanna, realised the enormous sum of 203 guineas.

In the British Museum are some good examples of Chelsea porcelain, presented to that Institution in 1763; and in the Museum of Practical Geology, in Jermyn Street, are also some excellent specimens, which can be examined by the collector. The Foundling Hospital, too, possesses a remarkably fine blue vase, richly gilt and painted, which was presented to that excellent institution in 1763, during the time the works were in the hands of Mr. Sprimont, by Dr.



Garnier. Of this beautiful vase we give a representation on the accompanying engraving, and also an extract from the minutes of the hospital relating to it:—

*Foundling Hospital.*—At a Meeting of the Committee, Wednesday 20, April, 1763, the Treasurer acquainted the Committee that he has received from Dr. Geo. Garnier a fine vase of porcelain, made at Chelsea.

*Resolved,*—That the Treasurer be desired to direct that a glass case be made for the safe keeping of the said vase, to be placed in the Committee-room of this hospital.

The vase has been broken, but is still preserved, and is now, at the time I write, in the Loan Museum, at South Kensington. I am informed that the committee of the Foundling Hospital have had liberal offers made them for the purchase of the vase,—which they have, I am happy to say, very properly declined.

The earliest specimens of Chelsea ware have no mark, and can only be judged by the body, the general style of workmanship, and the glaze. But it is difficult correctly to appropriate many examples, especially those in which the *painting* alone was Chelsea work on foreign bodies. In many of the old examples the marks produced by the tripod are said to be indicative of the Chelsea works; but this is by no means to be relied on, as the same appearances are found on the productions of other works. I have in my own collection specimens of undoubted Chelsea on which the three spots produced by the tripod, or triangle, are to be seen; but I have also specimens of other fabrics where the same appearances are perhaps even more distinct than on them.

The general distinctive mark of Chelsea is an anchor—sometimes drawn with the pencil, at

others raised from a hollow mould; and this is used either singly, two together, or in conjunction with one or more daggers. It is usually said that the *raised* anchor is the oldest mark; but this can scarcely be the case, for instances are known where, on the same set, the raised anchor appears on some of the pieces, while the anchor drawn with the pencil occurs on others.\* This being the case, it is difficult to decide which is the oldest; but, judging from the workmanship of the specimens I have examined, I should feel inclined to say that the earliest mark was the simple plain anchor, drawn on the piece with the hair-pencil, in the colour which the workman happened to have in use at the time. It has been asserted that the mark of the best kind of porcelain was an anchor in gold, and of the inferior an anchor in red. This is, however, erroneous—the quality of the body had nothing whatever to do with it, and I believe the golden anchor is never found on pieces except where gold is used in the ornamentation.

One of the most, if not the most, interesting marks connected with Chelsea occurs on a cream ewer belonging to Mr. W. Russell, the Accountant-General. One of the marks usually ascribed to the Bow works (of which I shall give a notice in a future number) is the triangle; and in the Museum of Practical Geology is a cream ewer bearing this mark in the paste. This specimen was formerly in the Strawberry Hill collection, and afterwards in Mr. Bandinell's. The cream ewer belonging to Mr. Russell is moulded in the same mould, and is, in fact, identically the same as the one in the Museum, but has, in addition to the above mark, the word "Chelsea" and the date "1745" upon it. The mark and the words "Chelsea, 1745," are graved, or scratched, in the soft paste before firing, and, of course, under the glazing. This mark is particularly interesting and curious, as being, in connection with the triangle, usually ascribed to Bow,—as being the earliest *dated* example of English porcelain known,—and also as being the *only* dated example of Chelsea china which has come under my notice. This example, and the occurrence of the triangle with the name of Chelsea, has not hitherto been noticed by any writer on the history of the Chelsea works.



I here give an engraving of an elegant little scent bottle, in my own collection, which bears the embossed anchor. The bottle has a continuous landscape running around it, which is beautifully pencilled, and is evidently of early work. The mark here engraved, of the exact size, is a raised oval, impressed on the bottom of the piece, and bearing an anchor in relief. The plain anchor, drawn in red, here given, I have copied from a leaf-shaped dessert dish of early workmanship. The dish is beautifully painted in small groups and sprigs of flowers, thrown indiscriminately on the surface, and intermixed with well-painted insects. The



\* I know of one service of flowered cups and saucers where the whole of the saucers have the raised anchor, and the cups bear the usual anchor drawn in red.



dish is of plain, but very elegant form, and the painting of the flowers and insects is extremely good. The form of the anchor varied, as is natural to be supposed, according to the idea of the workman, and it was occasionally drawn with the cable attached. The accompanying is not an unusual form; and is to be found in red, and blue, and brown. The next I give is from a mark in gold, and other varieties are also subjoined.



The next mark I engrave is of two anchors, side by side, as shown in the accompanying woodcut. This mark occasionally occurs, and is to be found on a small vase in the Museum of Practical Geology, Jermyn Street. The vase is of deep blue colour, with peacocks, and is painted in compartments and richly gilt. An anchor and a sword, or an anchor and two swords, are not unusual marks, and I here engrave an elegant vase, with openwork rim, on which it occurs.



The vase, which is remarkably well formed, is evidently of a later date than the scent bottle engraved on the preceding page. The raised flowers are beautiful in their modelling, and the colouring is extremely good. Between the flowers, leaves, &c., are painted on the vase, which is also decorated with butterflies, caterpillars, and other insects. On either side is a cherub's head, surrounded by raised flowers. The mark on this vase, which is in the collection of my friend Mr. Lucas, I here engrave; it is the usual anchor, preceded by a dagger, in red. It is worthy of remark that on the inside of the cover of the centre vase—a globular cover surmounted by a bird, and covered with raised



flowers of similar character to those on the vase here given—the mark is reversed, the anchor preceding the dagger, thus: The mark is, of course, like that on the vase just described, red.

A singular mark, communicated to me by Mr. Octavius Morgan, M.P., occurs on some small ornamental groups of figures belonging to Mr. and Lady Mary Long. This curious mark I here engrave. In the centre is an anchor, with



cable, in red; on one side is an upright dagger, point upwards, in red; while on the other is a horizontal dagger, point outwards, in blue. This singular mark occurs on each piece. Another mark is the anchor with cable, and dagger sometimes on its right, and at others on its left side. It has been surmised that the cabled anchor and dagger, or sword, may be Bow; but

there is no reason for supposing this to be the case, and I am inclined to believe they are really what I have named them, Chelsea.

It would leave my notice of the marks of the Chelsea works incomplete, were I not to introduce the mark which was, for a time, used to denote the fusion of these works into those of Derby. When Mr. Duesbury purchased the



Chelsea works, and carried on the two together, he added the letter D to the Chelsea anchor, thus: and this is the mark which denotes what is known to collectors as "Derby Chelsea" ware, and which, being of comparative rarity, is eagerly sought after.

It may be well, perhaps, to notice a curious mark which I described in my account of "Salopian China,"\* for the purpose of suggesting that it may have been engraved for marking on porcelain made at Caughley, and intended to pass as "Chelsea-Derby." This mark I reproduce. It occurs on a



Derby copper plate (for a mug), and represents a landscape—a river, with swans sailing, trees on either side, boat with fishermen, sailing boat, &c.; and in the background a bridge, a church with ruins to the left, and a tall, gabled building, over which are the words "Sutton Hall" to the right, above which are the words "English Hospitality." It is also well to hint that all china bearing the well-known red or golden anchor must not be taken to be Chelsea, for I have in my own collection examples which are undoubtedly the production of other works, on which these marks occur.

It is impossible for me to conclude this notice of the Chelsea China Works without expressing an earnest hope that the new matter I have brought forward towards a history of this important establishment, may be the means of stimulating inquiry, and may lead to many important facts connected with its history being brought to light. As I stated in the outset, the history of these works is extremely obscure, and but little has hitherto been known, that is reliable, connected with them. After much anxious inquiry and investigation I have, however, succeeded in getting together a large amount of new information relating to them, which cannot fail to be of service to the collector.

To Chelsea most of the porcelain works of the last century were indebted for workmen and for models; and the success of that establishment was certainly one of the principal incentives in the formation of many of them. The connection to be traced between Chelsea and nearly all the early china manufactories of the kingdom is very striking, and shows how essential it is that, to understand the history of one, that of the whole should be studied. Every little scrap of information, in a case of this kind, becomes valuable, and may lead ultimately to the clearing up of some important point.

## OBITUARY.

MR. JOHN CART BURGESS.

MR. BURGESS died on the 20th of February, in his seventy-fifth year, at Leamington, at the residence of his son Mr. John Burgess, a member of the Society of Water-Colours. Mr. Burgess was a member of a family that has been for half a century distinguished in Art. He commenced the profession as a painter of flowers and fruit, in water-colours, and his works were always well placed on the walls of the Royal Academy, and from their delicacy and brilliancy were compared with those of Van Huysum. He married at the age of twenty-seven, and an increasing family compelled him to relinquish painting for teaching—when, as a master, his talent at once secured him a prominent position, which he held during many years, numbering among his pupils several members of the royal family. His younger brother, Mr. H. W. Burgess, was also a teacher of eminence. Mr. Burgess was the author of a work on flower-painting, and a treatise on perspective that has gone through several editions.

\* See the *Art-Journal* for March, 1862.

## SELECTED PICTURES.

IN THE POSSESSION OF JOHN PENDER, ESQ.,  
CRUMPSALL HOUSE, MANCHESTER.

BARTHRAM'S DIRGE.

J. Noel Paton, R.S.A., Painter. D. Desvachez, Engraver.

SOME, if not much, general truth there is in the remark made by Mr. Ruskin, in his "Notes on the Principal Pictures in the Royal Academy," in the year 1858, on Mr. Paton's 'Bluidy Tryst,' then exhibited in the Gallery. He says,—“I regret the prevailing gloom which at present characterises this artist's work; Art may face horror, but should not dwell with it. The greatest painters habitually have chosen cheerful or serene subjects; and if Mr. Paton will paint them more frequently, he would feel the real power of a frightful one more, when there is need for him to paint it.” However excellently put on the canvas, the pleasure derived from the contemplation of such a picture as Mr. Ruskin alludes to, or of the one here engraved, is greatly qualified by the sadness of the theme. Still, we would not always have Art *couleur de rose*; it is well sometimes to make it the teacher of unpalatable truths, and of lessons men are unwilling to learn because they are distasteful.

Scott's "Border Minstrelsy" supplied the artist with the subject of 'Barthram's Dirge.' The song, or poem, is of unknown origin, and was "taken down by Mr. Surtees (the historian of Durham county) from the recitation of Anne Douglas, an old woman who worked in his garden." It seems, however, that the memory of the narrator was so impaired by age that she could only remember snatches of the song; the missing links, or lines, were filled in by Mr. Surtees, in order to render the story complete.\* "The hero of the ditty," says Scott, "if the rectifier be correct, was shot to death by nine brothers, whose sister he had dishonoured, but was afterwards buried, at her request, near their usual place of meeting; which may account for his being laid, not in holy ground, but beside the burn." The dead man, whoever he was, was buried "at the mirk midnight."

"They shot him dead at the Nine-Stone Rig,  
Beside the Headless Cross,  
And they left him lying in his blood,  
Upon the moor and moss."

"They dug his grave but a bare foot deep,  
By the edge of the Nine-Stone Burn,  
And they covered him o'er with the heather flower,  
The moss and the lady fern."

The verses which have suggested Mr. Paton's picture run thus:—

"They made a bier of the broken bough,  
The sauch and the aspen gray,  
And they bare him to the Lady Chapel,  
And waked him there all day."

"A lady came to that lonely bower,  
And threw her robes aside;  
She tore her ling long yellow hair,  
And knelt at Barthram's side."

"She bathed him in the Lady-Well,  
His wounds so deep and sair;  
And she plaited a garland for his breast,  
And a garland for his hair."

The sculptural character of the composition cannot be mistaken: it would serve well for a monumental *alto-relievo*. The dead man lies on his leafy bier at the foot of the altar, attended by two of his vassals, it may be presumed, who have borne him thither: the "lady" whose heart he had won looks with a terrified, yet wondering, countenance into his face, as she lays her hand on his temple, as if to ascertain whether life is quite extinct. The principal light, apparently from a window a little above, is on this part, and has appropriately been placed there, because it is the chief point of interest in the picture, the whole of which is worked out in the most finished and delicate manner as regards execution, a quality Mr. Paton rarely or never fails to carry to its extreme limits, without any sacrifice of freedom in his manipulation.

\* "Book of British Ballads." Edited by S. C. Hall.





J. NOEL PATON, R.S.A. PINXT.

D. DESVACHEZ, SCULPT.

# BARTHERA'S DIRGE.

FROM THE COLLECTION OF JOHN FENDER, ESQ. MANCHESTER.







## SCIENCE AND ART.

BY PROFESSOR ANSTED, M.A., F.R.S.

## II.—PLAINS, TABLE LANDS, HILLS, AND VALLEYS.

In a previous paper we have considered the phenomena of Water as an Art-subject, with reference to its influence on the picturesque, and to the mode in which it can be delineated. The few remarks there offered, as a contribution of Science towards Art, were suggested partly by what others have said and done, and partly by the nature of the subject, and have been submitted to the readers of the *Art-Journal* with some little hesitation, as having been written by one who is not himself an artist, and who may therefore be supposed hardly qualified to speak *ex cathedra*. They must be taken for what they are worth, and they may perhaps have some useful influence and suggest some useful hints.

If the delineation of water requires a knowledge of chemistry and physics, there cannot be a doubt that the delineation of rocks stands in need of some help from geology and physical geography. The artist should know, as well as feel, those mutual relations that exist in nature, to produce what one may call *individuality* in scenery—an effect that enables an observant person, while comparing what is like, to distinguish what is unlike, and that gives to each landscape that which makes it differ from all others.

Every one is aware that the mountain scenery of Scotland is an important and essential point, distinct from that of Wales or Ireland. The scenery of the Alps is as different from that of the Pyrenees as either of them is from the effects obtained in England. The Apennines, again, have their own character and special features, and it is just the same with other parts of the world; inasmuch that when well represented, an intelligent critic would expect to discover in this manner alone the country a picture is intended to illustrate.

And it is not merely from differences of atmospheric effect that these distinctions are drawn. No doubt the clouds have something of a different appearance in different countries. An Italian sky is not to be imported ready made into a British landscape with impunity. Distances are shown in quite another way, for the air has a different kind of clearness in the sunny climates of the Mediterranean, and even the clouds are recognisable. But the rocks are just as easily identified: the form of the surface is distinct because of the different arrangement of the rocks—the weathering is peculiar, because the material is another, or in another state—the colours, the shapes, and the general effects are all those of the country itself. Precisely the same might be said of a Spanish landscape. The characters are even less familiar, for they have been seldom studied, and Spain unfortunately has rarely been visited by landscape artists. Artists will find out some day how much they have missed. But the landscape in Spain also is *sui generis*, and that because of the physical geography of the country. If England is a country of hill and dale, arising from a maximum of geological variety, and Switzerland is a land of mountains, Spain is beyond all comparison a land of elevated tableland; and other even less visited districts in the east of Europe and Africa are lands of steppes and deserts.

Scenery, so far as the frame-work of solid rock is concerned, is compounded of the geological structure and the physical geography of the district where it exists: geological structure and the nature of the rock, because the form and the mode of weathering is thus indicated, and thus affects a country,—physical geography, because the fact as to whether the rock is on high tableland or low plain, in mountain or in valley, determines to a large extent its general outline.

Although by no means invariably, there is still a certain frequent relation between rocks and classes of scenery—between geology and physical geography; and, for the sake of convenience, we may with advantage regard rocks as consisting of two classes, each class corresponding with the kind of scenery where it is most usually charac-

teristic. Thus, we may regard the limestones, sandstones, and clays, the rocks which in geological language are generally stratified, as harmonising well with scenery consisting of plains, hills, and valleys, marking horizontal scenery. On the other hand, such rocks as slates and marbles, granites and quartz rock, lavas and basalts, belong rather to the scenery in mountain districts; often, indeed, torn and rent by deep gorges, but still ever pointing upwards and indicating height and elevation. In other words, we may consider the first class of scenery as tame and often flat, though often broken and picturesque, while the other is wild, rugged, and impetuous. As further illustration, we may say that the first class is watered by rivers broad, placid, and richly clothed with vegetation, often of a cultivated kind, and the water, if broken, is so only by the closing in of cliffs and the production of rapids; while the rocks of the other kind are subject to the dash of the torrent, the fall of the cataract, and the rocky bed of the streamlet, ere it has yet joined the larger stream in which it is to be swallowed up.

Although, as will be evident, no very definite line can be drawn between two classes of rocks or of scenery which in the very nature of things belong to and pass into one another, still there is another way of regarding the difference, and therefore of helping our illustration. The first and tamer kind of scenery is chiefly or entirely the result of water action, either as it deposits in regular layers the varieties of water-moved material; or as it scoops out by its force and mechanical power a deep and wide channel through substances once accumulated; or lastly, as it floats over the sea in huge islands of ice, and from time to time lets fall a hill of gravel and boulders, brought as ballast from some distant mountains or shores. Just in the same way, and nearly to the same extent, may fire be regarded as the active element in producing the results seen in mountain districts—fire hardening and altering the soft, water-deposited materials—fire, or heat, in lifting them up when hardened from the great laboratory of nature far below, out of sight—fire in melting and sending out the floods of lava, which are sometimes so characteristic of certain kinds of mountain scenery. Without, then, adhering too strictly to mere formal accuracy, let us consider scenery generally as belonging to one or the other of these geological and physical geography definitions, and now endeavour to make out the scenery of stratified aqueous rocks, as developed in plains, hills, or valleys.

We have seen that the great geological fact, at the foundation of the class of phenomena which we have here to consider, is what is called technically *stratification*, with its attendant consequences. As a simple matter of observation it is familiar to most people that the common limestones, and sandstones, and also the clays, where they show any structure, are arranged in layers, or strata, more or less regularly heaped, and although very often there is great difference between upper and lower beds, there is often no interruption in the order. This heaping of unlike things upon like in an orderly fashion induces much of what is most characteristic in the class of scenery we are considering. Where it exhibits itself undisturbed, it induces those vast steppes and flat plains, often barren, but sometimes uniformly covered with a rich but monotonous vegetation, that extend widely in northern and eastern Europe, and far more widely in northern Asia, and on the eastern side of America, between the Andes and the Atlantic, and between the Rocky Mountains and the Alleghanies. Africa also abounds with illustrations of the same kind, and Australia, in its great plains, is another singular instance. Undisturbed stratification is, almost of necessity, level unbroken ground; but whenever it is lifted above the level of the ocean and becomes table-land, it is apt to exhibit systematic figures, forming valleys—often as beautiful in its broken and picturesque peculiarities as the plain for its flatness and monotony.

But, while there are very extensive level tracts on the earth, derived from large expanses of stratified rock at low levels, there is also occasionally, even in the most monotonous stratifications, and frequently where there has been a change in the nature of the deposit, sufficient movement and variety of surface to produce great,

though quiet, picturesque beauty. The most striking examples of this kind no doubt occur in hard rocks, more or less level at the surface, but deeply fissured; and here each variety of rock has its own most especial character. To explain fully these beauties, we must consider the limestones, sandstones, and clays separately; and, in doing so, the artist, and the general reader who is not already something of a geologist, will probably be astonished at the very great and striking differences presented by the same rock under different conditions.

But we must say a word here, first of all, about the causes which have acted to bring all these horizontal rocks into view, and the effect of such causes in breaking up and destroying the absolute horizontality in many cases. It is the more necessary to explain these points, as it is thus that the flat and unpicturesque is generally made interesting and pleasing. To understand them we must again use the language of geology.

Rocks once deposited as mud, or in horizontal beds of any kind, at the bottom of water, must generally have been buried under a repetition of similar material, and, disappeared for a long period from the surface, exposed first and always to great pressure from the water and mud above; next to a drying process, as time went on, and the water was farther and farther removed from them; then to a hardening and cementing of the particles together, and often to contraction while this was going on; and then, finally, to certain changes that go on in the great laboratory of nature whenever solids are exposed for a very long while to uniform temperature in the deep recesses of the earth. That this uniform temperature is a good deal higher than the temperature of the surface, and increases with the depth, is known from observation. While thus mud and sand were being converted into compact limestone and hard sandstone, the rock, as it formed and hardened, seems to have been affected by systems of cracks and fissures, occasioned by the contraction of the mass on parting with some of its water; and no doubt the mass remained in the same state, gradually becoming converted into compact rock, for a long period. Then, for some reason which we need not here consider, it was acted on by subterranean forces, and lifted up. This lifting in some places affected very large tracts of the earth at the same time, and was, no doubt, exceedingly slow, not exceeding, perhaps, a few inches in a year. But the elevation was, in many cases, very steady for a long period, and ended in bringing up again to the surface, in many places, certain parts of rocks. It was also partial, so that it involved a breaking up of the rock along a certain line, and lifting that line to the surface, or near it, without lifting the whole mass. There are thus fractures in rocks, and lines of fracture, often forming sea-cliffs, or nearly vertical natural walls of rock, or steeply escarped hill sides, such as are not unusual in our own country. Now it is just in proportion as the tilting has been more or less decided, and as we are nearer to or farther from the line along which it has chiefly acted, that the number of such escarped faces of rock is greater or smaller. In England the degree of tilting that the rocks have undergone is considerable, and ranges of hill, not always lofty, nor always strongly marked, but generally very picturesque, alternate with gentle sweeps of valley, and thus characterise English scenery. Without important rivers, and with no wide valleys swept by torrents, we thus possess great variety and beauty of contour of the general surface of the country; and this, combined with the results of a warm, damp atmosphere, ensures for us a varied landscape, clothed with vegetation at all seasons. A similar island in shape to our own, with less mixture of rocks, or a geological structure less complicated, would, beyond all doubt, present very different picturesque features; and these would certainly be less valuable to the artist, if the alternate ridges and valleys, stretching away from the south-west to the north-east, were laid bare, as in the weald of Kent and Sussex.

The disturbances, as geologists call them—meaning by this expression the results of mechanical pressure from below on a very wide surface of different rock, more or less fractured—involve not only a tilting up and bringing to or



near the surface a number of rocks once deeply buried; they have also enlarged fissures and produced rocky valleys; they have created some curious valleys, and some equally remarkable hills; and they have brought up to the surface those old rocks that produce a true mountain country, on a very small but sufficient scale, in Scotland and Wales, and some parts of Ireland and the Isle of Man; and they have produced all these effects in strict accordance with the peculiar nature of the rocks acted upon.

Of the rocks, LIMESTONES are, in some respects, the most picturesque, and those which yield most variety. Let us consider, in a little detail, the best known varieties.

First of all we have the chalk—a limestone so soft, and so nearly identical with the mud now at the bottom of the Atlantic, that one can hardly doubt its being due to similar cause. But chalk in England and France, and wherever else it deserves the name, is not only a limestone, but a rock of peculiar properties. It is wonderfully absorbent of water, and is very wet while in the earth, and also very soft. Exposed to the air it hardens, and in some places the hardening is so considerable as almost to alter its nature. But even without that, the hard chalk is a remarkable rock. Admirably shown in various cliffs on our coast, in all its perfection of picturesque beauty, it is here and there present in detached fragments that seem to resist, while they in fact readily yield to, the sea. The "Needles," that project westward from the Isle of Wight, are excellent examples of such fragments; and similar rocks, perhaps of somewhat harder chalk than the rest, form similar needles on the opposite side of the Channel, at Etretat, in Normandy.

There are many peculiarities of form assumed by chalk, of which the very gradual and gentle sweep of the surface, and the exceedingly abrupt and vertical face of the sea-cliff, are equally worthy of notice. Both arise from the ready action of the weather on a soft material. A very curious example of the preservation of characteristic form, in spite of a change of condition, is said to occur in the mountains of the Caucasus, where the material is a hard limestone, but a limestone hardened from chalk. The rocks are described as retaining the soft, rounded form of the chalk.

Chalk is not, however, the only form of soft limestone, though it is certainly in England one of the most familiar. In coral districts there are some varieties of coral rock very easily water-worn, but they are never rounded, always retaining a peculiar jagged appearance, derived apparently from their origin. There are in some of the West Indian islands, and in many islands in the Pacific Ocean, good instances of fanciful and grotesque forms thus produced. But they rarely extend over wide areas, and are, for the most part, more remarkable than picturesque.

Harder limestones are of various kinds. The building stones of the middle of England, seen from Portland Island, through Dorsetshire, Wiltshire, Gloucestershire, and Oxfordshire, and reaching as far as Yorkshire, appear in ridges, wonderfully different from the North or South Downs, which are chalk, and equally different from the picturesque limestone hills of the west and north of Yorkshire, of Lancashire, and of Derbyshire. Elsewhere in Europe the limestones of this part of the geological period are also characteristic. In the Jura they form a subordinate mountain range. In the north of Bavaria, in a country called the Franconian Switzerland, there is a fine development of hard limestone, in a low table-land, broken by wide gorges, through which many streams run. Few varieties of limestone scenery are more interesting. A long, double line of cliffs, nearly parallel to each other, but on the opposite sides of the stream, are often separated by a wide interval of plain and valleys, and sometimes close in altogether. The cliffs are everywhere nearly vertical, greatly broken, and abounding with odd, grotesque, detached or semi-detached rocks, assuming the form of ruins or castellated buildings. There are, indeed, many fragments of old castles on the tops and sides, and often it is quite impossible to distinguish the ruin from the rock. The sides of the walls of limestone rock are covered here and there with low stunted vegeta-

tion. At places trees stand out from the sides, or occupy little detached fragments. Here and there is the yawning mouth of a cavern; and, indeed, the whole district is pierced through and through in every direction with caverns, some of which are singularly wild and picturesque. Caverns are, however, so characteristic of almost all broken limestone districts, and are so peculiar in their style of beauty, that we must say a few words concerning them in a separate paragraph.

The limestones of the middle period, the oolites or roc-stones of England, and the hard, white, and yellow limestones of the Continent, are very varied, but on the whole present everywhere a similar class of scenery. More modern varieties of the same rock often, indeed, differ but little in these respects. But there are many striking examples of rocky limestone scenery of the secondary period. The Rock of Gibraltar is one of these. It is a grand object seen from any quarter. If we enter the bay at night, one first sees the noble mass of rock in the grey morning, like a couching lion ready to spring,—the highest peak is perhaps just concealed by the mist that so often hovers there; and it would be difficult to forget the impression made, since there is nothing to which one could compare it. Seen again from the Mediterranean side, approaching the Gates of Hercules, that so long shut in all that was regarded as important to the civilised world, the effect is equally fine, though the form is more pyramidal: and if one watches it as it gradually comes into sight while crossing from the African side, the result is not less satisfactory, either to the artist or the traveller. It would be difficult to exaggerate the picturesque beauty of this limestone mass. But the greater part of Spain consists also of limestone, flat on the surface, broken through by low mountain ranges of granite, and interrupted in various places by wide, deep ravines. Here comes in the most remarkable and peculiar feature of all. The flat surface, uninteresting in the highest degree,—the fissure or rent in the hard rock, abrupt and unexpected, because not indicated in any way, but when reached, always wonderful in its variety of form, of fracture, and of vegetable clothing,—this, as we have already intimated, is a main feature of Spanish scenery, and it is one that has yet to be done justice to by the artist.

A little of this character is seen in Derbyshire, in the rocks of the carboniferous period. Here, also, there are deep chasms of the wildest and most exquisite beauty, but they are much wider in proportion to the mass of the rock than in the Peninsula, and thus the effect of contrast with the table-land is wanted. In Spain, we travel over the table-land and are interrupted by the ravine; in Derbyshire we travel in the valleys, and are interrupted by the table-land. A great deal of the wildness of the torrent bed at the bottom of the ravine is also absent in Derbyshire, and in that beautiful part of England there is little of the extreme abruptness that characterises the larger country. Still, both in Derbyshire and in the romantic dales of Yorkshire, and to a great extent also in Somersetshire, the limestone scenery is not only very fine in itself, but combines wood and water with rock to an extent not easy to surpass. And yet, how seldom do we see these fine rocky bits in the work of our landscape artists! There is Malham Cove, and Gordale Scar, and High Force, with many other localities not indeed unknown, and not unfrequently visited by the lovers of the picturesque, but, compared with the great beauty of their rock scenery, very little represented.

France is by no means specially remarkable for scenery of this kind. There is some on the banks of the Meuse, where also cliff and broken rock combine, and are often very fine. At Liège, and in the country near, there is much fine limestone scenery of the same geological period. In central France there is a district similarly broken, but of the oolitic period; and here, indeed, the grandeur of the limestone rock almost approaches the mountain type, but it strictly belongs to table-land. In the eastern Alps, there is an extension of the limestone to form the great barren plain called the "Karst," familiar enough to those who, in former times, have travelled from Vienna to Trieste; and in Greece limestone also prevails,

and contributes much to the picturesque effect of the coast.

A variety of limestone, which consists of a mixed carbonate of lime and magnesia, occurs in the cliffs of the coast of Durham, and in the hills separating Derbyshire from Yorkshire. It is sometimes picturesque from its worn and cellular appearance, arising from extreme irregularity of decay. Elsewhere there are varieties of the same rock, nearly or quite crystalline; but these more strictly resemble marble.

Caverns have been mentioned as belonging to all limestones; and as their peculiar broken and picturesque features arise from the mode in which they have been formed, a few words here concerning them will not be out of place. Originally crevices, left perhaps by contraction of the rock in which they occur, they have been widened, deepened, and altered in every way by the water that has trickled or percolated through them. Narrow crevices have been converted into tortuous passages; portions once open have been entirely filled, or nearly choked up with *débris*, and vast sheets and columns of limestone have been formed by the slow evaporation of water in one place, while masses of rock quite as large have been cleared out and washed away by a rapid current in another part. All that is most picturesque is produced entirely by the action of water, generally very slow in depositing, but often very rapid in removing. It is, however, rarely that cavern scenery is adapted for the artist. The effects are too gloomy, and too much wanting in varieties of light and shade, and the softening influence of air, to be pleasing in a picture, however curious and interesting to visit. What effects there are also, are more frequently grotesque, strange, and almost ludicrous, than pleasing in a pictorial and Art sense.

One word as to the colour of limestone. Generally grey, it has innumerable tints, and may be said to range through white and cream-colour into many shades of yellow: there is, however, rarely any warmth of tint. Covered occasionally with lichens, there is variety introduced, and green vegetation springs out from the crevices and interstices enlarged by weathering. Very often large flat tracts of limestone rock are almost without break, and are exceedingly monotonous. It is in some of the most uninteresting of these expanses in Spain that the deep narrow ravines and picturesque bold crags occur that give to limestone its most interesting features. Water, elsewhere absent, here rushes down or meanders at the bottom; the tame is succeeded at an instant by the wild, and flat and dull by broken, rugged, and suggestive forms and outlines. In this respect limestone is often a rock of surprises, and sudden, unexpected, and unindicated transitions.

Of SAND and SANDSTONE there is also much to be said. It varies in hardness even more than limestone, and in colour it is also more interesting, but in form it is far less varied. It admits, however, of many varieties of treatment, and is in most respects quite as characteristic as limestone. Geologically, the tracts of land where sand rock underlies the soil, or where sand is at the surface, is both larger and more numerous than the limestone districts; but they have, perhaps, less artistic value.

Soft sand blown by the winds abounds on some coasts, and in large tracts in the interior of continents. Africa and Australia both afford important examples. But sand *dunes* are also common enough wherever there are loose sands at the sea bottom. The phenomena attending them, however, are more curious and interesting to the physical geographer than to the artist.

Still there is no want of interest even in mere loose sand. Like all soft material, it assumes under the action of weather either a perfectly smooth rounded surface, or is broken by very sharp angles. The wide expanses of sea sand so common on all our coasts, and so often successfully rendered by our artists, are sometimes succeeded by low hills, or *dunes*, sweeping in long lines or ridges towards the interior, or terminate in a soft curve, conveying the sand up the side of a cliff. On a larger scale the peculiar scenery of moving sands occurs in many of the great desert tracts of the earth, for it is an important feature in such rock that it hardly admits of any vegeta-



tion, and is often unbroken by a single object of any kind, except, perhaps, a fragment of an old boat, a piece of wreck, or a heap of dead seaweed, if the sea is near, or by some whitened skeleton of animal or plant, if the district is altogether inland.

But soft sands—or, at least, sands by no means hard, and in a state to be readily affected by water—are common enough in other localities. Devonshire obtains much of its reputation for soft beauty from these rocks. Warwickshire, and many of the other midland counties, and Cheshire, all owe their peculiar features to its presence. In Surrey and Sussex is also a somewhat extensive tract of sand rock. The usual peculiarity in all these cases is the existence of very hard indurated stone amongst much perfectly loose sand. There is thus a sharpness about the form of the solid and durable rock contrasted with a round smoothness and want of form about the soft sand.

There is a well-known district on the Elbe, between Dresden and the capital of Bohemia, usually called the Saxon Switzerland—although not much more after the manner of Switzerland than is the great Sahara itself—which combines much that is really picturesque and beautiful with all that is most remarkable and peculiar in sand rock scenery. The river and some subsidiary streams have made their way, partly by direct erosion and partly by undermining, through and amongst the crevices and weak points of a small patch of sandstone table-land. Very odd and very picturesque is the result. Originally a natural gorge or ravine has existed in the sandstone, which is moderately soft and of irregular texture, and through this the river has passed, or, perhaps, has gradually eaten out its way; commencing, it may be, with a single ravine, through which water passed, the whole rock has by degrees been acted on by the weather until numerous large, long, and complicated passages have been eaten through it, all the softer material being removed, and the harder portions, being more or less perfectly cemented, left behind in detached fragments, columns, and curiously-shaped rocks. On some of these, forts have actually been built; others closely resemble artificial constructions,—all are illustrations of the effect of weather on a common sand rock; and many of them have been rendered more picturesque by connecting them with rustic bridges.

Very different and more picturesque effects are, however, obtained in the case of the harder sandstones, in many parts of our own country. The millstone grit and the sandstones of the coal measures are to be found projecting from the surface and forming very noble scenery in Yorkshire, and others of the northern counties. At Wharfedale Park, near Sheffield, and in the Yorkshire valleys, there is much fine scenery of this kind; but in all these cases the rock is more distinctly stratified, is much harder, and is less liable to undermining by erosion than in the sandstones before described.

The old red sandstone in Wales and the border counties, in Scotland and in Ireland, is very generally a bold picturesque rock, remarkable for its fine forms and characteristic masses. The old Head of Kinsale juts out grandly into the Atlantic, on the south coast of Ireland, and is partly pierced by the sea. There are here and elsewhere on the Irish shores noble examples of very hard rock of this kind, rendered strikingly picturesque by the tidal action of the waves of a great ocean.

In many cases the colour of sandstone adds greatly to its artistic effect. Not unusually it is deeply stained with orange and red, sometimes uniformly and sometimes partially. The intense and warm colour of the rock in these cases fully compensates for the absence of much vegetation, except indeed lichens, which are always useful and telling accessories. Elsewhere the sandstone, like the limestone, is grey, but the tint is as different as the texture of the rock and the prevailing forms.

Waterfalls are not uncommon in sandstone districts, and where the rock is distinctly stratified, they often add much to the effect. In such cases the character of the rock is always at once recognisable.

We come next to CLAY ROCKS, which, in a general sense, as clearly belong to valleys as limestones

do under ordinary conditions to table-lands, and sandstones to plains and steppes. The beds of most rivers run through the alluvial mud that has been brought down by the river itself. Even the cliffs within which the bed now seems enclosed, though far above the present level of the water, are often unmistakably of the same material. Such is the case with the whole of the great valley of the Mississippi, in North America; and such is the case with the lower part of the Nile and the Ganges, the Rhine, and the Rhone; but in the latter examples, the present level of the river mud is little above the level of the water in the river; it is merely wide spread on all sides and of great depth. Like other soft material, the surface of clays is generally smooth, or slightly rounded when on a level surface, but terminates abruptly in a low cliff, which is almost vertical towards the water, whether sea or a river. There is little that can be described in scenery of this kind, for though not unfrequently very pleasing, it owes its beauty rather to its vegetation than to its form or distinctive features.

But although mere soft clay formed of alluvial mud is but a dull and tame rock, there are many hills of diluvial mud and clay, mixed with large blocks of transported stone, or boulders, which have much influence on scenery, and which entirely make up large tracts of country. Hills of this kind are at once seen to have nothing to do with mountains, for they are in a certain sense only heaps of rubbish transported from one place and piled up in another. Their forms necessarily depend on this peculiarity of origin. They are not likely to be either bold or characteristic, and they resemble the clay which forms the binding and connecting material, not the stones (which may be limestone, or sandstone, or even granite), of which, notwithstanding, they are almost entirely composed. When present on a large scale, as in the north of Norfolk, this transported material entirely covers all the natural rocks to a great thickness, and gives to a district the physical features of another. There is little to be said as to such masses. They owe their beauty and interest almost entirely to vegetation; but their forms are often scooped and modified by long-continued atmospheric action on material of unequal and irregular hardness.

Other hills there are, composed indeed of one rock, but not due to elevation; and all such belong to the present part of our subject. They are also water-worn, and their form is usually tame. But many of them are accumulations of rock belonging to and separated from loftier adjacent land, which is itself mountainous, and then they are subordinate and flanking ranges. Such hills may attain considerable height, but they do not for that reason change their character. They are subordinate and subsidiary, and though they may lead the eye and the imagination up to the mountains beyond, they do no more than this, and remain themselves depressed and belonging to the lower lands, the plains, and the valleys.

Outlying hard masses of rock, not swept away by the floods or currents which have removed soft material from the surface of a district, are not unfrequently found in all countries where the geology is much varied. There also are hills, and they have their peculiar forms, which are more generally the accidental effects of weathering and exposure than the natural form of the rock. Still their shape is much governed in all such cases by the nature of the stratification, and the angle of inclination or dip of the strata. The style and amount of the vegetation will also greatly depend on the rock.

While, then, every kind of rock is capable of existing, and may be found in the plains, whether low or elevated, in the valleys, whether broad and flat or narrow and rocky, and in the hills, whether stratified or heaped in incoherent masses, there is yet a general *facies* belonging to each kind of rock, and every class of scenery is on the whole marked by some one special rock. The low plains are often sandstones, the lofty plateaux are very frequently limestones, the valleys are generally clays, alluvial or otherwise; but the hills are varied. The soft sweep of the chalk downs, whether north or south, is not to be mistaken; the equally soft, but perfectly distinct sand hills adjacent in many parts of the south of England

may very easily be contrasted with them: the harder sands of Tunbridge Wells, or the sandstone hills of Warwickshire and other parts of the midland counties, are also clearly and positively marked, in form as well as in colour and vegetation. The limestone hills are more severe, sharper edged, and more approaching the mountain type; but they are flat-topped, and of flatly-bedded material. Whether seen in the oolites of the Cotswolds, or the carboniferous limestone of the Mendips, or of Yorkshire, Derbyshire, and Lancashire, there is always the rock to be traced in the outline of the hill. It is seen not only in the general form, but in all the details—in the nature of the escarpment, if there is a cliff, in the scooping out of the valley, if there is a brook or stream of large size. It is seen in the position and relative amount of vegetation, and in the nature of the vegetation.

But it must be remembered, after all, that the laws of nature, in reference to the external form of rocks, as in many other matters, are very much more generally indicated than strictly conformed to in detail. As laws based on facts they are no doubt absolute enough, but in their results to the eye they admit of infinite modification, according to circumstances. To the artist they always indicate rather than command. They are tendencies rather than necessities. No doubt the rock, whatever and wherever it may be, will show in some way its nature by its form, its colour, its position, and a thousand minute and undescribed peculiarities; but this nature is not merely its mineral nature—it includes the circumstances under which it was first formed, and has since been changed. It includes a whole host of circumstances, varying in every case, and thus it requires a delicate hand and an observant eye to seize on this combination of circumstances, and indicate them all without caricaturing some one.

Everywhere the general outlines of form in a landscape are derived from some underlying rocky mass, which is an essential part of the skeleton of the earth at that particular spot. The skeleton is real and exists, but it is clothed in all those cases we have been considering with numerous materials, accumulated and modified by water and air; and these represent the muscle and fibre of the living frame. Over these, again, and concealing them, are the accumulations of soil and the vegetation—the skin and the drapery, which round off, tone down, and conceal much that is characteristic. In this way are produced the apparent mannerism and the tameness that especially mark the classes of scenery we have been describing.

In that tameness, however, there is both variety and beauty. The fundamental form also is always traceable. Variety of outline, variety of colour, and variety of vegetation—each of these is marked in every case. Every landscape affords examples of all, even when the rock is monotonous; and not less so, as may be supposed, when two or three conditions of mineral structure prevail, and the peculiarities of each are recognisable. Much also depends on the time and season, and something on the individual feelings of the beholder, and even on his state of health and temper, in obtaining the full effect of such scenery. No two observers would agree exactly in their account of any object in nature, and therefore no two artists would represent it in precisely the same way. We are sometimes apt to forget these very important influences, and wonder because our neighbour has not seen things with our eyes.

In another paper we propose to consider the case of mountain scenery, with peculiar reference to the various kinds of rock, the elevation of the mountain chains, and the general geological bearings of the subject. The reader will then be in a condition to understand more clearly than at present that although the lower hills, the plains, and the valleys are water-produced and water-modified, they still retain an important relation to the older rocks on the one hand, and on the other hand to the modern elevations that have lifted these old rocks into mountains through and far above the horizontal and flanking deposits now so widely and tamely spread round their base. We shall also see that no scenery is perfect which does not involve the two ideas of present repose and former disturbance.



## DECORATED LONDON.

DURING the last month, England read to the world a lesson neither to be misunderstood nor forgotten, upon the might of genuine freedom, and the majesty of spontaneous and cherished loyalty. Never has our great country been greater, and never has English greatness assumed a grander aspect, than when the bride elect of the Prince of Wales was received by the people of England, and welcomed to her adopted home. We have ourselves learned from this magnificent expression of a common sentiment how strong are the bonds that bind us to one another as a nation; and in other countries both the princes and the people, doubtless, have not failed to appreciate this significant symbol, both of our unanimity and our devotedness.

At such a time as this, and with feelings such as these still thrilling in all our hearts, it may perhaps seem almost trifling to take any serious notice of the external signs of the national rejoicing. And yet, on more mature reflection, it would scarcely be possible—nay, it would be altogether inconsistent, for us at any rate—when we advert to the reception of the Princess of Wales in London, to leave altogether out of the question the artistic display which the capital city of the empire exhibited on so memorable an occasion. Ours, indeed, is a journal of the Arts, and when London takes in hand a costly decoration of itself, for the express purpose of giving effect to a great public festival, and of doing homage to those whom it delights to honour, it becomes our duty to record in what guise decorated London awaits the expected ceremonial.

Our contemporaries have not failed to advert to corresponding examples of civic pageantry in the olden time; and the comparison between those mediæval demonstrations and the decorated London of to-day is certainly by no means complimentary to our advanced civilisation. It must be borne in mind, however, that now we set about a pageant under very serious disadvantages. In those earlier days a pageant, even of the most elaborate magnificence, might be produced with a certainty of success, simply by intensifying and multiplying the braveries of every-day life. Men wore costumes in those days that produced pageants ready-made, and heraldry then was master of the situation. Things are very different now. We have nothing whatever at hand that we can rely upon as a certainly effective element of popular pageantry, except flags and a small military contingent—not by any means omitting, however, the several rifle corps. It is, indeed, absolutely impossible for us to produce a pageant which really belongs to our own times, or is in any way directly connected with ourselves. Or, we might more correctly express the same idea by saying, that it never occurs to us now, when we determine on a pageant, to adopt on a grand scale any decorations except such as we borrow from either foreign countries or far-off eras. And so it came to pass, that the decorated London which received the Princess of Wales was London made as unlike itself as possible. It was not London made magnificent, but London in a showy disguise. It would be difficult to point out anything less suggestive of the London Bridge of March, 1863, than two rows of Romano-Greek tripods burning incense; as it would be equally difficult to have *mis*-represented either the old Danish kings, or the young Prince and Princess of Wales, more effectually than was done in the medallions that were in part painted and in part modelled in relief, and displayed upon the bridge. The classic "Vic-

tories" in white plaster, and the bronzed warriors above their heads, in the armour of the fifteenth century, had nothing whatever in common with one another, nor had they the very remotest vestige of any association with London and its bridge, and the Prince and Princess of Wales.

The decorations of private houses, on the recent occasion, were such as must result from a deliberate rejection of all systematic action, coupled with a ruling desire to obtain the greatest amount of available space for spectators. This want of all system was also painfully evident in the display of flags. Now, flags always look well, and they always carry with them the sentiment of festivity and rejoicing, unless their combinations and the manner of their display should destroy their natural characteristics. There was an abundant display of bunting on the recent great festival, and many of the flags played their isolated parts with most felicitous effectiveness. But, at the same time, the general effect was most seriously damaged by every possible perversity and inconsistency in the grouping of the flags, while anything approaching to a truly significant heraldic display must have been sought in vain. Scarcely a group of flags had any meaning, or aimed at having any. Here and there a flag was hoisted reversed or sideways. On London Bridge, where the flags blew out in the breeze in throngs, every flag was identical with every other; it was all Denmark—the white cross upon red, without one representative of England, without even St. George's red cross upon white, to break the weary monotony, or to suggest the fair alliance between the English prince and the Danish princess. We searched in vain throughout London for a single banner of the Prince of Wales, or for one of Prince Alfred, or for a real royal standard of Denmark, or for a flag of either Prussia or Hesse.

But, whatever the failures and the shortcomings of our daylight pageantry, when we light up the darkness into an illumination, we demonstrate our ability to deal with the gas which modern science has placed at our disposal. And, when we entrust our illuminations to Defries, and combine gas and variously coloured glass crystals, we leave nothing to be desired in the most splendid of city decorations. Even here we must often seek in the designs for Art that shall be more truly artistic, and for heraldry that shall be more significant because more thoroughly heraldic. Still, the devices which glittered throughout London at the close of our Prince's wedding-day may well claim from us the tribute of our cordial admiration. A long line of gas-jets is always beautiful, and the jets which are taught to form various figures have also their own brilliant beauty. But the wind is a sadly powerful enemy, when the jets can cover themselves with no crystal shield. The perfection of illumination which Defries exhibited at the Royal Academy, and in so many other salient points of the display, is achieved by forming the devices of cut-glass, through which myriads of gas-jets blaze with undimmed splendour. The mechanical arrangements for this gorgeous illuminating have already been made perfect: before another occasion of national rejoicing shall have arisen, we trust that the skillful and enterprising illuminators will have matured their studies in both Art and heraldry. How far we may extend our hopes of a similar proficiency in our daylight decorators, we are by no means certain. At all events, we most earnestly desire the next London pageant to be consistent, expressive, and splendid—the production of true artists, and the faithful reflection of existing sentiments.

## PHOTOGRAPHS

OF THE

## SCULPTURE OF THE GREAT EXHIBITION.

WE have already pointed out the eminent merits of the stereographs—the slides for the stereoscope—produced by the LONDON STEREOSCOPIC COMPANY, which have perpetuated not the remembrance merely, but the present existence of the collections of the Exhibition, so far as they may be considered to exist in the true semblance of their actual reality. Since we wrote of them, the collection of slides has been very considerably augmented; and the more recent members of the series possess all the attractive and valuable qualities of their predecessors, so that now the Exhibition is fully, as well as faithfully, represented in these wonderful pictures, which reproduce the originals ten thousand times.

To one class of objects, which always appear with a peculiarly vivid impressiveness in the stereoscope, the Stereoscopic Company have very rightly considered it incumbent on them to devote unusual attention—and these are works in sculpture; accordingly the sculpture of the Exhibition has been photographed, and the photographic triumphs of the chisel are placed before the public, under four distinct conditions. There are, first, the slides; then there are small photographs of single statues and groups, mounted as *cartes de visite*; thirdly, there are similar photographs about three times the size of the last; and finally, there are other photographs, like the two last-named varieties in their general character, but of considerably larger dimensions, and consequently in themselves works of Art of very great importance.

It is impossible to estimate too highly the importance of such works as these photographs as agents for refining and elevating the public taste. They are the most powerful and the most persuasive of instructors in Art, conveying their teaching in the most agreeable and indeed the most fascinating manner, and fixing their noble lessons as well in the hearts as in the intellects of those who study them. Hitherto, sculpture has suffered from the difficulty of rendering it by means of engraving, and from the impossibility of combining first-rate representation with trifling cost. Now, instead of being almost the exclusive inheritance of a privileged few, sculpture has been photographed into a popularity which must inaugurate a new era in the sculptor's art. And from hence all true Art must necessarily derive inestimable advantages, since familiarity with sculpture cherishes the faculty for appreciating the works of the sister Arts.

The photographs of the Stereoscopic Company form a complete gallery of modern sculpture, having this rare recommendation, that it may be possessed as well as seen. The statues are reproduced as their authors created them. If the marble is ever true to the life, the photograph is always true to the marble. These photographs also are admirable from the circumstance of their having been executed from the right points of view—a condition of excellence of paramount importance, which is not invariably present in all photographs of sculpture. We have carefully studied the examples now under our consideration, and we are not able to particularise a single instance of unsatisfactory representation. The printing, again, is equally good—the tone of colour, the lights and shades, with the delicate and subtle half-tints and reflected lights, having all been treated with the same observant and thoughtful care, and the same artistic skill.

The collections comprehend almost every important and interesting work that was present in the Exhibition, the exceptions being, in most cases, the result of some restrictions placed by either the sculptors or the proprietors of certain works upon the operations of the photographers. To this Company we owe a debt of gratitude; fortunate it was that the Royal Commissioners selected them to monopolise the work at the International Exhibition; or, to speak more correctly, lucky it was for the public that the London Stereoscopic Company offered to the Royal Commissioners a larger sum than any competitor, and so got the contract.



ILLUSTRATED  
NATURAL HISTORY.\*

It is nearly three years since Messrs. Routledge and Warne commenced the publication, in monthly numbers, of a book on natural history, the authorship of which was undertaken by the Rev. J. G. Wood, a gentleman whose previous writings, in connection with the subject, showed him to be eminently qualified for the task. The work was to be illustrated, and the best artists the publishers could find were engaged to make

the drawings. It will be sufficient to mention the names of Messrs. Wolf, Harrison Weir, Coleman, Harvey, and Zwecker—all of them eminent as draughtsmen in the department of natural history, to indicate the judgment bestowed on the selection; and Messrs. Dalziel were employed to engrave the designs. The united labours of these gentlemen have resulted in the production of three noble volumes, the last of which has just been completed.

The science of Zoology—using the word in its widest sense—is one in which there are but few persons who do not feel some interest: Mr. Wood, therefore, in choosing and arranging his mate-

rials, appears to have adapted them more to the popular mind than to the scientific student—though the requirements of the latter are amply provided for. "Owing," he says, "to the inordinate use of pseudo-classical phrasology, the fascinating study of animal life has been too long considered as a profession or science restricted to a favoured few, and interdicted to the many until they have undergone a long apprenticeship in its preliminary formulæ. So deeply rooted is this idea, that the popular notion of a scientific man is of one who possesses a fund of words, and not of one who has gathered a mass of ideas. There is really no reason why any one of ordinary capa-



GROUP OF BRITISH SKEWS.

bilities and moderate memory should not be acquainted with the general outline of zoology, and possess some knowledge of the representative animals which serve as types of each group, tribe, or family; for when relieved of the cumbersome diction with which it is embarrassed, the study of

animal life can be brought within the comprehension of all who care to examine the myriad varieties of form and colour with which the Almighty clothes His living poems. The true object of zoology is not, as some appear to fancy, to arrange, to number, and to ticket animals in a formal inventory, but to make the study an inquiry into the Life-nature, and not only the investigation of a lifeless organism."

In accordance with these principles, the author has refrained from employing technical language, as far as the substitution of English for Greek or Latin terms was practicable without losing sight

of the scientific character of the subject, and he has sought to render his work vital and anecdotal rather than anatomical, abstruse, and learned. It is this judicious treatment which must render the volumes so attractive, and entitles the history to the distinctive appellation of "popular."

The three volumes treat respectively of "Mammalia," "Birds," "Fish, Insects, and Reptiles"—the last including also the classes known as Radiated Animals, and the Protozoa, or Primitive Animals, such as sponges, &c. In the arrangement of his materials, Mr. Wood has not followed the plan almost universally adopted by the

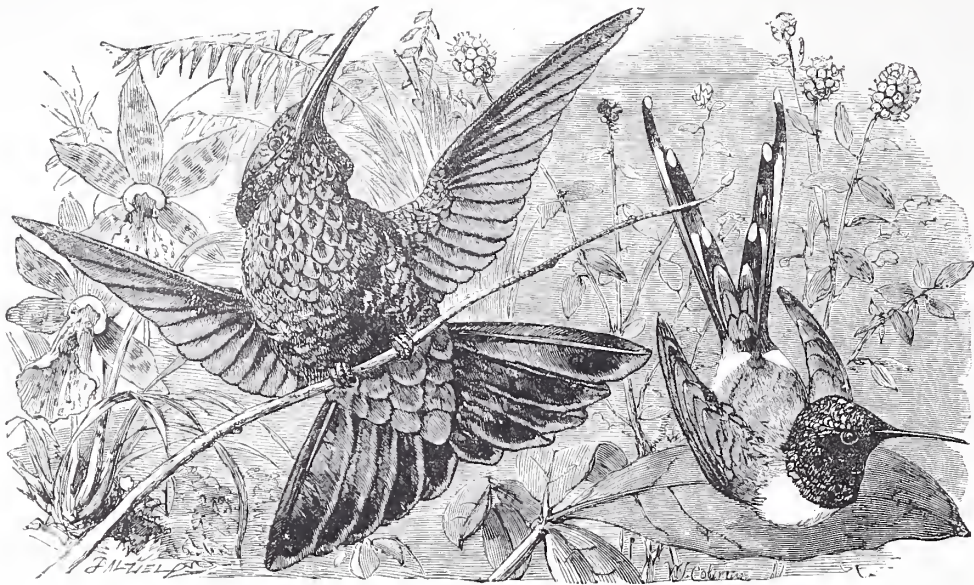
\* THE ILLUSTRATED NATURAL HISTORY. By the Rev. J. G. Wood, M.A., F.L.S., author of "Anecdotes of Animal Life," "Common Objects of the Country," &c. &c. With new Designs by Wolf, Zwecker, Weir, Coleman, Harvey, &c. &c. Engraved by the Brothers Dalziel. 3 vols. Published by Routledge, Warne, and Routledge, London and New York.



most distinguished writers on zoology; but, without departing from the established division of classes and orders, he brings successively under notice the living creatures in their respective

tribes, so as to render the study of natural history easy to the simplest understanding. If the primary knowledge to which man should strive to attain is that of himself and his own species,

most certainly the next in order of interest, if not of importance, is to learn something of that diversified and marvellous animated creation which inhabits the world, from the huge leviathan of



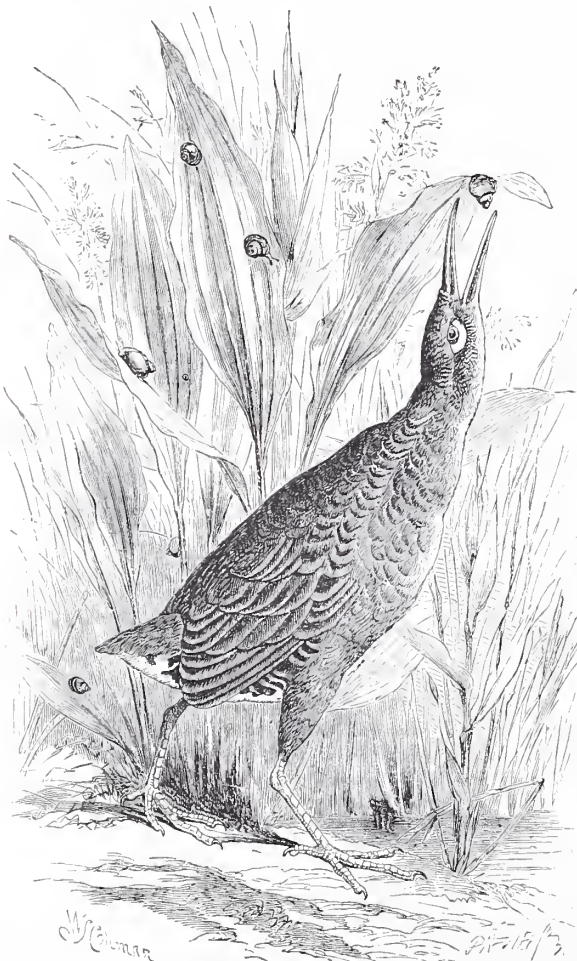
BOLIVIAN VIOLET EAR (*Petasophora voluta*).

SPARKLING-TAIL HUMMING-BIRD (*Trypana Dupontii*).

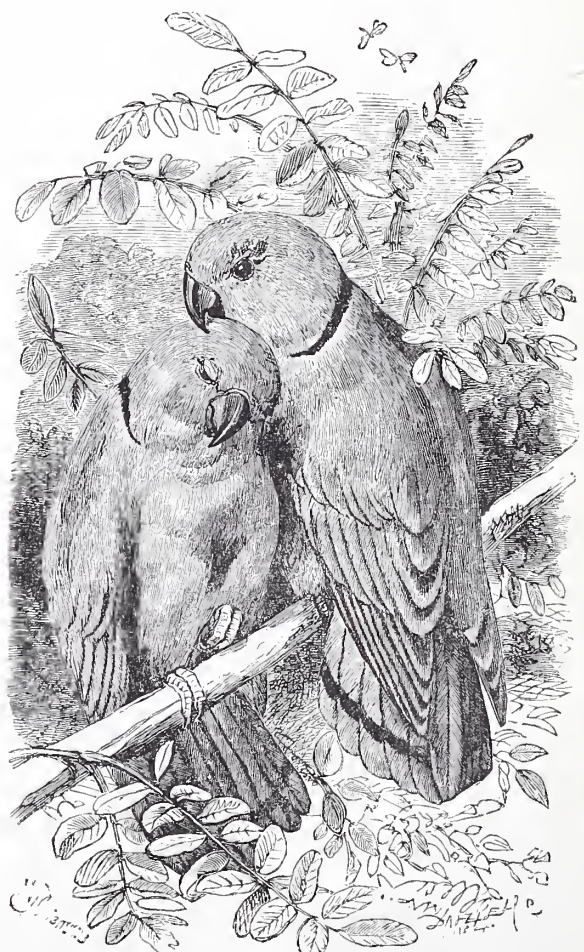
the deep to the minutest insect that glistens in the sunbeams. How much there is to excite our wonder, our admiration, and our earnest attention, is made abundantly manifest in the pages of

these volumes, which afford equal amusement and instruction for the young child and the man of mature years. Mr. Wood seems to have gathered into his store-house of information all the stories

and anecdotes related by previous writers, which tend to throw light on the habits and characters of all living things, and has added to these the results of his own personal observations, which



VIRGINIAN RAIL (*Rallus Virginianus*).



SWINDERN'S LOVE-BIRD (*Psittacula Swinderniana*).

appear neither to have been few nor insignificant: animal life was never more agreeably described than in these volumes.

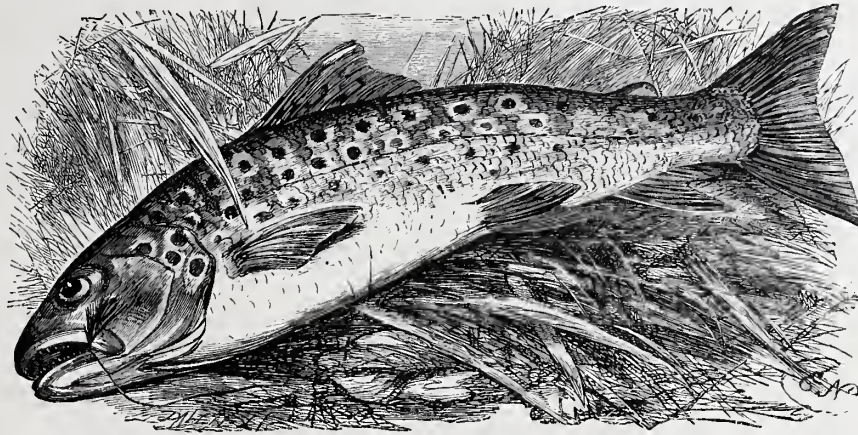
Pleasant and profitable, however, as such a his-

tory is, it is rendered doubly valuable by the multitude of illustrations which enrich it; scarcely a page but contains one: and these, as the specimens we are permitted by the publishers to intro-

duce here show, are not mere portraits, so to speak, but pictures truly artistic, where the accessories form a charming and beautiful adjunct to the principal feature. Our examples are selected

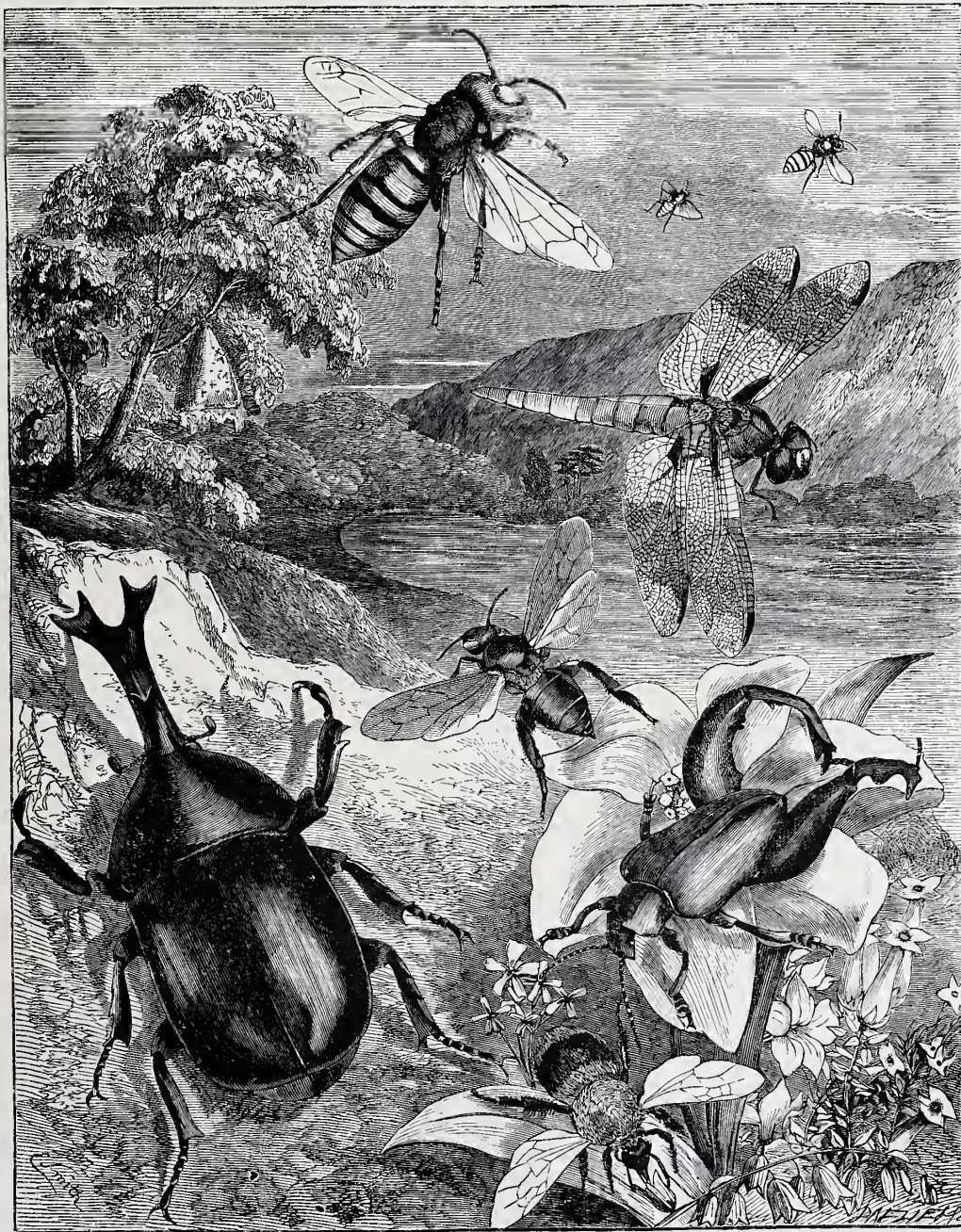


from each of the three volumes, to enable our readers to judge how uniform throughout is the excellence of the engravings. We have no hesita-



TROUT (*Salmo Ferox*).

tion in saying Messrs. Routledge have conferred a great benefit upon the public by the production of this "Illustrated Natural History," which is in every way most creditable to their enterprise, to the industry and discrimination of the author, and to the taste and skill of both artists and



WATER BEETLES.

engravers. The student will find of great assistance to him the Compendium of Generic Distinctions introduced at the end of each volume.



## THE TURNER GALLERY.

## VENICE—THE BRIDGE OF SIGHS.

Engraved by J. C. Armytage.

WE believe that Byron's description of Venice has drawn more English visitors to the city than its vast wealth of architectural and pictorial beauty: hundreds who have no especial interest in works of Art of any kind—except, perhaps, as objects to be seen if not admired—go thither because the poet has made it the subject of some of his most eloquent stanzas; and the palace of the Doges, the Rialto, and the Bridge of Sighs, are points of attraction to almost every traveller from our shores to northern Italy. That it should have almost a magnetical power over the landscape painter, so as to bring him within the circle of its influences, is sufficiently intelligible, for the world contains nothing to be compared with the marvellous combination of noble edifices, and rippling waters, and brilliant sky, which there meets his gaze; hence Venice, for many years past, has witnessed the English artist, especially, transferring to his paper or canvas—

"Many a dome,  
Mosque-like, and many a stately portico,  
The statues ranged along an azure sky;  
And many a pile in more than eastern pride,  
Of old the residence of merchant-kings;  
The fronts of some, though Time had shattered them,  
Still glowing with the richest hues of Art,  
As though the wealth within them had run o'er."  
ROGERS'S *Italy*.

Turner painted some glorious pictures of the "City of the Sea,"—pictures in which the natural beauty of the place received additional charms from his poetical imagination, as if it revelled wantonly amid the charms of sunshine, and blue water, and marble palaces, hoary though they be with age, and stained with the rank sea-weed. But this is by no means one of his best examples, for though it has the wonderful luminous effect which distinguishes more or less all his works, the architecture—the most prominent feature in the composition—is utterly untrue, is imperfect in such of the details as are introduced, and is remarkable for the omission of much of the ornament. Turner was never famous for truth of architectural detail, leaving the spectator to imagine what was intended instead of expressing it by minute elaboration; but in this picture he shows himself unusually indifferent to these matters, as if they were utterly beneath consideration.

The painting, which forms part of the national collection, was exhibited at the Royal Academy in 1849. Appended to the title was a misquotation of Byron's well-known lines—

"I stood in Venice, on the Bridge of Sighs,  
A palace and a prison on each hand."

Turner, either because he quoted from memory,—though he was not apt to be forgetful of what he once knew or saw,—or because he probably considered his own version more directly applicable to a work so topographically incorrect, wrote—

"I stood upon a bridge, a palace and  
A prison on each hand."

This "Bridge of Sighs," or, as the Italians call it in their own language, *Ponte de Sospiri*, unites the ducal palace, the building on the left of the picture, with the state prison, *Pubblica Prigioni*. Much as story and report may have exaggerated the tales of horror associated with these buildings, the truths of Venetian history have been made sufficiently manifest to compel an involuntary shudder when one gazes on what is so magnificent externally but so loathsome within. Over that narrow span thousands of actual or presumed criminals have passed from the secret judgment-hall of the Venetian senate to the "dungeons of St. Mark," the *Sotto Piombi*, rooms under the leaden roof, where—

"Burning suns,  
Day after day, beat unrelentingly;  
Turning all things to dust, and scorching up  
The brain, till Reason fled, and the wild yell  
And wilder laugh burst out on every side,  
Answering each other as in mockery!"

Below these are the cells called *Pozzi*, which occupy the two lower stories, the two lowest being underground, and perfectly dark.

## BRITISH SCULPTURE.

## A VISIT TO THE STUDIOS.

THERE have never, perhaps, been, simultaneously, so many public sculptural works commissioned and in progress as at present; and it is remarkable that they generally coincide in a community of character that suggests a comparison between the existing state of our school of sculpture, and the hard conditions of its rise and growth. By critical visitors from the continent, during the season just passed, our sculptors have been placed at the bottom of the European catalogue. The quality of much of the Art shown in our most public sites was enough for travellers, who came to us already unfavourably prejudiced. To them the selection of an incapable artist for the execution of a national memorial is an anomaly which no explanation could render intelligible. It is certain that our school of sculpture has never been more liberally supported than at present, but whether it is in a condition of advancement proportionate to that support can only be determined hereafter, when the works now in hand shall be completed, and placed in their appointed sites.

Between the early state of painting and the infancy of English sculpture there is some analogy, inasmuch as each, though with different purpose, was intended for the interior decoration of churches. We are eminently conservative of the memory of our worthies, and with the desire of a memorial rather of their life than of their death, we have begun to throng our public places with statues removed as far as possible from the monumental, and bearing direct allusion to the business of life. It is in this direction that the stream of patronage has set in. The years are not many since the erection of the earliest of those works, which claim to be regarded as belonging to the modern series; each, according to its later date, having been modelled in a successively simpler spirit of portraiture. Chantrey was an accomplished master in the difficult art of reconciling ancient and modern Art. All his works date as of our time, but in their "style" there is a retrospect down a long vista of centuries. He was not defective on the side of pedantry; he failed on that of vacancy, as witness the statue in Trafalgar Square. On the other hand, his successes were more than artistic triumphs; who that has seen them has forgotten his statues of Dalton, Grattan, Washington, and a few others? for it does not fall to the lot of one man to produce many such figures. When it is remembered how bitterly Baily complained of the little discretion left him by the committee of naval officers who believed it their only duty to see that Nelson's coat and veritable cocked hat were faithfully represented in the statue in Trafalgar Square, it cannot be doubted that not even Chantrey, were he living, could prevail upon any similar committee to accept an ideal design as a personal likeness. Bacon was unfettered in his "Doctor Johnson," as was Gibson in his "Huskisson;" yet, notwithstanding the beauties, power, and learning displayed in those statues, our matter-of-fact days seem to reject classic allusion, and insist on personal identity. Some of the statues that have been got up by irresponsible committees, are the very worst of our public works. In contrast to these, certain of the series in St. Stephen's Hall afford ample evidence in favour of the better part, that is, of selecting a sculptor of known talent, and confiding to him the intended work. Few of our most eminent artists will enter the arena of competition; this was seen in the exhibitions for the decoration of the Houses of Par-

liament; and there continues to be shown a disinclination to competition, in a ratio inverse to the diminution of confidence in the judgment of committees, when exercised in selection from an exhibition of models or designs. When the statue of Napoleon I. was set up in the Place Vendôme, it was observed by an eminent artist that thenceforward the declension of Greek and Roman design in statues would be gradual, but certain; and so it has been.

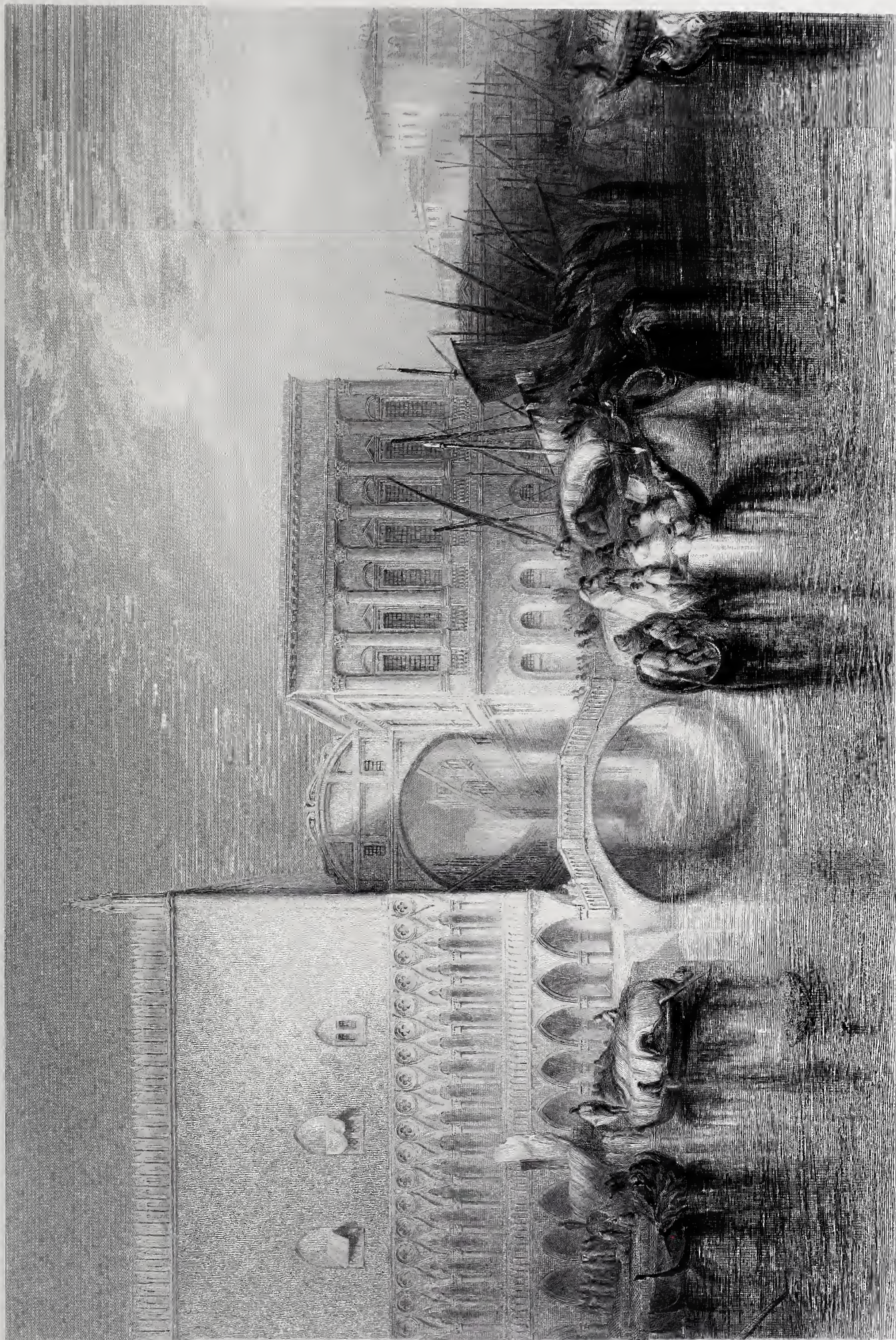
The memorial statues which are now in progress are so numerous and important as to demand notice. They also mark a complete revolution in this branch of Art. The statue of the late Prince Consort, for the Horticultural Gardens (which was described while in progress), is now being cast in bronze, and so also are the supplementary figures. It was first intended that in this monument the principal figure should be that of the Queen, but after the decease of the lamented Prince, it was the command of her Majesty that the statue of Prince Albert should be substituted. By permission of the Queen, Mr. Durham is about to erect at Guernsey a replica of this figure, also in bronze, the model for which has been sent to Birmingham to be cast. By the same artist there is a work in mixed relief, intended for Madras, the subject being an ordination of natives by the late bishop, who is in the act of delivering the Bible to them. Mr. Durham's statue of Alastor is now being rapidly advanced, and will shortly be cast.

The bust of the Princess of Wales, by Mrs. Thornycroft, differs from all the photographs we have seen of her Royal Highness. The features and contour meet in a great degree the heroic ideal of the artists of the German and Northern schools, with the substitution of placid dignity for severity. The sculptor has evidently intended that her work should convey impressions not yet communicated by other portraits, with more of thought, yet with all the sweetness of the best. The bust, an engraving of which, as our readers have been made aware, is being prepared for the *Art-Journal*, is simple, and entirely without ornament. The hair is turned back from the brow, and the only indication of drapery is a fold or two of the dress where the bust terminates, with a sprig of oak bearing leaves and an acorn. Mrs. Thornycroft is busied also with two statues for the Houses of Parliament, those of James I. and Charles I., with large monuments, and other works.

The ornamentation of the Consistory Chapel (St. Paul's) was entrusted, it may be remembered, to two artists, Mr. W. C. Marshall and Mr. Woodington, and the sculptures—bas-reliefs—are supplementary to the tomb of the Duke of Wellington. The subjects are 'Peace' and 'War,' the latter of which was treated by Woodington, who chose for his theme the meeting of Abraham and Melchizedek, the former offering to the latter a portion of the spoils of his victory. But as these works demand a special notice, it is our purpose to describe them in their places.

Mr. Foley's statue of the late Sir Charles Barry, for the Houses of Parliament, is nearly ready for casting in plaster. The subject is seated, and he holds before him in his left hand a sketch of the Victoria Tower, the effect of which he is considering. The drapery—a loose morning wrapper—is that which Sir Charles Barry usually wore in the morning. The statue of the late Lord Elphinstone, for India, is cast and in readiness for the marble. By desire of the subscribers, the draping is a peer's robe. In the same studio there is also the finished model of a statue of Mr. Fielden, for Todmorden, and one advancing in marble for Bombay—that of Manojjee Nesser-





J. M. W. TURNER, R. A. FINE

VENICE — THE BRIDGE OF SIGHS

FROM THE PICTURE IN THE NATIONAL GALLERY

J. C. ARMYTAGE, SCULPT







wanjee, a deceased Parsee, held in so much esteem during life that the public of Bombay has commissioned a statue to his memory. A statue of the Rev. Theobald Mathew, for Cork, also approaches completion.

Mr. Woolner is about to commence a series of statues for the Assize Courts, at Manchester; they are to be thirteen in number, and are to represent as many of the principal lawgivers of the world, beginning with Moses, who, in a small first sketch, appears descending with the tables, and in anger at the idolatry of the Israelites. This statue will be ten feet high, and is to be placed at an elevation of ninety feet from the ground. There is also in Mr. Woolner's studio a statue of the late Prince Consort, for Oxford; and a bust of Mr. Tennyson, the poet—for, we believe, Australia.

MacDowell's statue of Lord Plunkett, like Foley's statue of Goldsmith, is an example of what can be done in the sculptural quasi-nude—that is to say, the figures have what are called dress-coats, waistcoats, and continuations, but are entirely devoid of line or fold of complementary drapery—a simplicity most difficult to deal with.

The statue of John Hunter, by Weekes, will perhaps be in the Academy; as also, perhaps, his bust of Sir Benjamin Brodie—both of which are to be placed in the College of Surgeons. Mr. Weekes received the commission for the Hunter statue a year or two ago, and it was the desire of the committee that it should be modelled from Reynolds' portrait, engraved, we believe, by Sharp. Indeed, this was one of the best authorities left; and accepting that as the identical John Hunter, the resemblance is perfect. Sir Joshua's John Hunter is an elevation of the man, so is Weekes's; but although Reynolds had the living man before him, it is yet probable that in the statue there is more individuality than in the portrait.

Mr. Theed is working at a figure of William IV., intended to be placed in the Royal Gallery in the House of Lords, near the entrance from the Prince's Chamber, to which a pendant will be supplied in a statue of George IV., intended for the other end of the room. Between these works, and on the walls of this room, will be seen MacIse's magnificent paintings in stereo-chromy, of which 'The Meeting between Wellington and Blücher at La Belle Alliance' is finished. Besides these Mr. Theed is engaged on a figure of Sir William Peel, for Calcutta, and on a statue of the late Prince Consort, in the Highland dress: he has also completed a bust of the Queen, which has been tinted by Mr. Gibson.

For the decoration of the Mansion House, the execution of a statue of King Alfred was assigned to Mr. Stephens. It is completed, and the artist, true to the popular admiration of Alfred in adversity in preference to Alfred in regal state, presents him as a simple Saxon. Mr. Stephens has also in progress a statue of Lord Fortescue, and another of the Duke of Bedford, both for Exeter.

Mr. Lough is engaged on a statue of Sir Humphrey Davy, for Penzance; and a statue of the late Lord Herbert, by Baron Marochetti, will be erected at Salisbury.

Mr. Noble has, in different states of advancement, a colossal statue of the late Prince Consort wearing the robes of the Garter, for Manchester; for Leeds another statue of the Prince; and a third for Salford, which will be ten feet high, and robed as Chancellor of the University of Cambridge; also a statue of Lord Eglinton, for the town of Ayr; a recumbent statue of the late Bishop Carr, first Bishop of Bombay; a recumbent figure of the late Archbishop of York; a bust of the late Earl de Grey; a

bust of the late General Bruce, and other important works.

Mr. W. C. Marshall's bas-reliefs for the tomb of the Duke of Wellington are now being fixed in their places in St. Paul's. As it will be our duty to describe them when *in situ*, and under the light in which they will hereafter be seen, we do no more here than state the fact of their completion. Mr. Marshall, it may be remembered, received a commission for a statue of Sir George Grey, for the Cape; this, a colossal figure, in Sicilian marble, is in a state of forwardness. Others, by the same artist, are 'Undine,' 'The Expulsion,' 'Ophelia,' &c. Some of these may be known to the public; all are treated with happy simplicity, but in each the subject speaks out at once. Thus in Mr. Marshall's works there is a large proportion of the ideal; but it will be observed that in some cases above mentioned the subjects are almost exclusively monumental, while in others they are of a mixed character.

Those on which Mr. John Bell is engaged are also, for the greater part, ideal and poetic. Mr. Bell's 'Eagle Slayer' has been, we believe, cast in metal, and he has recently completed it, full size in marble, for Lord Fitzwilliam; and for the same nobleman a marble statue of Lalage, in which there is a sentiment deeper than the merely *dulce ridentem* and *dulce loquentem*. Entitled 'The Star of Bethlehem,' the delicate flower of that name helping the story, is a child—the allusion at once apparent—sleeping in an open basket cradle. This little figure is all but finished, and another figure of a child (both are in marble) presides at a fountain, intended for erection in Kew Gardens; the latter is raising a shell to his lips as drinking "Your good health." 'The Octoroon,' a statue in marble, is well advanced. It is still, we believe, an open question whether Mr. Bell's statue of Cromwell is to be executed for the Houses of Parliament. His statue, 'Honour,' has been placed at Woolwich, not as originally proposed, but yet in an excellent site.

In the studio of Mr. J. Edwards (whose bas-reliefs have for years, by the way, attracted great attention in the Royal Academy) are some most careful models of recently executed monumental figures, which yet, with a reference to the antique, are conceived in the most touching spirit of our school of religious Art; they are—'Self-knowledge,' a suggestion from the saying of Thales; 'Hope,' from the verse of Campbell; 'Philosophy,' a statuette, the future great minister and interpreter of nature, &c., intended for a large statue: 'Consolation; or, the Weary are reassured;' and 'Religion,' a principal figure from a commemorative composition.

By Mr. T. Butler there is all but finished a marble bust of the late Mr. Jacob Bell, for a public institution; and the same artist has commenced, for the staff college at Farnborough, a memorial of the late Professor Narrien.

The additions which the City is about to make to the series of statues in the Egyptian Hall, are well worthy of those already placed there. From patronage of the lowest class of Art—the decorations of the area of the Exchange—the City has at length vindicated its dignity in a manner which becomes a surprise to those who have been accustomed to estimate the civic standard of taste by Mr. Sang's frescoes. The City committees have been more fortunate than other committees west of Temple Bar. They have done well and wisely, though we are not quite certain that all the models they selected were the best that were offered to them; there are, therefore, as in all sets of Art-specimens, various shades

of felicity in the subjects and in the manner of dealing with them. Considering the whole from the beginning, some of the artists have travelled far in search of heroes, while figuring conspicuously in our most popular literature are characters that have never yet been seen in sculpture. So successful, however, is the City in its embellishments of the Mansion House, that it were much to be desired its essays should be carried beyond the Egyptian Hall. It has been suggested more than once in these columns, that the most suitable decorations for the area of the Royal Exchange would be bas-reliefs and statues, not necessarily in marble, but in some durable material. The statues which will soon be placed in the Mansion House are—Miss Durant's 'Faithful Shepherdess,' from Beaumont and Fletcher; Durham's 'Alastor,' from Shelley; Stephens's 'Alfred,' Hancock's 'Il Penseroso,' and a subject, by Mr. S. Westmacott, from Alexander's Feast.

Among the works which Mr. Kirk, of Dublin, has recently completed, or is now engaged on, are four colossal statues for the campanile of Trinity College, Dublin, representing Divinity, Law, Medicine, and Science; a colossal statue of the late Marquis of Downshire, for the column at Hillsborough; a statue of Justice on the Court House at Belfast; a colossal statue of Captain Crozier, R.N., the Arctic commander; a bust of Sir Leopold McClintock, R.N., for the Royal Dublin Society; and busts of the late Sir Philip Crompton, Sir H. Marsh, and Drs. Bellingham, Porter, Cusack, and Williams, for the Royal College of Surgeons; a bronze bas-relief for the Wellington testimonial in Phoenix Park, representing the Siege of Seringapatam, and containing sixteen life-sized figures, &c.

Thus we name a catalogue of public statues actually advanced,—monuments that are paid for by subscription, or from public sources: and these are by no means the most considerable portion of the business of the artists named, for in cases where public commissions are few, private engagements are many. But a few years ago there were but few memorial statues being executed; but now, after a brief interval, they are more numerous than they have ever been: and the identical coincidence of feeling in those which do not necessitate poetic treatment, or require particular costume, pronounces the classic a style of the past. But this may be rather a concession to public preference than a proof of the dereliction of what is called pure Art on the part of the sculptors. Inasmuch as not fewer than one hundred of the best sculptural productions of the English school have been engraved in this journal, perhaps to ourselves will not be denied some share of the credit of having inculcated a taste for good Art: be that as it may, it is a fact that the profession of sculpture is with us generally more prosperous than it has ever been before. The works we mention, we have seen, but there are many others recently finished, and yet incomplete, that we have not had an opportunity of examining; and these, in different parts of the country, and in Scotland and Ireland, may approach in number those here mentioned.

There is, however, one artist whose name barely appears in the above list; yet, as a sculptor, he may take rank by the side of the very best of those who are "full of commissions"—we refer to Mr. W. F. Woodington; it is strange, indeed, that he should have been passed over, whose designs manifest the highest genius, and whose finished works may be adduced as proofs of the rarest capabilities in execution. We may well ask, "how is this?"



## HISTORY OF CARICATURE AND OF GROTESQUE IN ART.

BY THOMAS WRIGHT, M.A., F.S.A.

THE ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

CHAPTER IV.—The diabolical in Caricature.—Mediæval love of the ludicrous.—Causes which made it influence the notions of demons.—Stories of the pious painter and the erring monk.—Darkness and ugliness caricatured.—The demons in the miracle plays.—The demon of Notre Dame.

As it has already been stated in the last chapter, there can be no doubt that the whole system of the demonology of the middle ages was derived from the older pagan mythology. The demons of the monkish legends were simply the elves and hobgoblins of our forefathers, who haunted woods and fields and waters, and delighted in misleading or plaguing mankind, though their mischief was usually of a rather mirthful character. They were represented in classical mythology by the satyrs; but these Teutonic elves were more ubiquitous than the satyrs, as they even haunted men's houses, and played tricks, not only of a mischievous, but of a very familiar character. The Christian clergy did not look upon the personages of the popular superstitions as fabulous beings, but they taught that they were all diabolical, and that they were so many agents of the evil one, constantly employed in enticing and entrapping mankind. Hence in the mediæval legends we frequently find demons presenting themselves under ludicrous forms or in ludicrous situations; or performing acts, such as eating and drinking, which are not in accordance with their real character; or at times even letting themselves be outwitted or entrapped by mortals in a very undignified manner. Although they assumed any form they pleased, their natural form was remarkable chiefly for being extremely ugly; one of them, which appeared in a wide wood, is described by Giraldus Cambrensis, who wrote at the end of the twelfth century, as being hairy, shaggy, and rough, and monstrously deformed.\* According to a mediæval story, which was told in different forms, a great man's cellar was once haunted by



Fig. 1.—THE DEMON OF THE TREASURE.

these demons, who drank all his wine, while the owner was totally at a loss to account for its rapid disappearance. After many unsuccessful attempts to discover the depredator, some one, probably suspecting the truth, suggested that they should mark one of the barrels with holy water, and next morning a demon, much resembling the description given by Giraldus, was found stuck fast to the barrel. It is told also of Edward the Confessor, that he once went to see the tribute called the Danegeld, and it was shown to him all packed up in great barrels ready to be sent away—for this appears to have been the usual mode of transporting large quantities of money. The saintly king had the faculty of being able to see

spiritual beings, and he beheld, seated on the largest barrel, a devil, who was "black and hideous."

"Vit un deable saez desus  
Le tresor, noir et hidus."  
*Life of S. Edward, l. 944.*

An early illuminator, in a manuscript preserved in the library of Trinity College, Cambridge (MS. Trin. Col., B, x. 2), has left us a pictorial representation of this scene, from which we copy his notion of the form of the demon in our cut No. 1. The general idea is evidently taken from the figure of the goat, and the relationship between the demon and the classical satyr is very evident.

Ugliness was an essential characteristic of the demons, and, moreover, their features have usually a mirthful cast, as though they greatly enjoyed



Fig. 2.—THE PIOUS SCULPTOR.

their occupation. There is a mediæval story of a young monk, who was sacristan to an abbey, and had the directions of the building and ornamentation. The carvers of stone were making admirable representations of hell and paradise, in the former of which the demons "seemed to take great delight in well tormenting their victims"—

"Qui par semblant se delitoit  
En ce que bien les tormenteoit."

The sacristan, who watched the sculptors every day, was at last moved by pious zeal to try and imitate them, and he set to work to make a devil himself, with such success, that his fiend was so black and ugly nobody could look at it without terror.

"Tant qu'un deable à fere emprist;  
Si i nüst sa poine et sa cure,  
Que la forme fu si obscure  
Et si laide, que cil doutast  
Que entre deus oïlz l'esgardast."

The sacristan, encouraged by his success—for it must be understood that his art was a sudden inspiration (as he had not been an artist before)—continued his work till it was completed, and then "it was so horrible and so ugly, that all who saw it affirmed upon their oaths that they had never seen so ugly a figure either in sculpture or in painting, or one which had so repulsive an appearance, or a devil which was a better likeness than the one this monk had made for them"—

"Si horribles fu et si laz,  
Que trestouz cels que la veoient,  
Seur leur serement afermoient  
C'onques n'és si laide figure,  
Ne en taille ne en peinture,  
N'avoient à nul jor véue,  
Qui si éust laide véue,  
Ne deable miex contrefet  
Que cil moines leur avoit fet."  
*Meon's Fabliaux, tom. ii. p. 414.*

The demon himself now took offence at the affront which had been put upon him, and appearing the night following to the sacristan, reproached him with having made him so ugly, and enjoined him "to break the sculpture, and execute another representing him better looking, on pain of very severe punishment; but, although this visit was repeated thrice, the pious monk refused to comply. The evil one now began to work in another way, and, by his cunning, he drew the sacristan into a disgraceful amour with a lady of the neighbourhood, and they plotted not only to elope together

by night, but to rob the monastery of its treasure, which was of course in the keeping of the sacristan. They were discovered, and caught in their flight, laden with the treasure, and the unfaithful sacristan was thrown into prison. The fiend now appeared to him, and promised to clear him out of all his trouble on the mere condition that he should break his ugly statue, and make another representing him as looking handsome,—a bargain to which the sacristan acceded without hesitation. It would thus appear that the demons did not like to be represented ugly. In this case, the fiend immediately took the form and place of the sacristan, while the latter went to his bed as if nothing had happened. When the other monks found him there next morning, and heard him disclaim all knowledge of the robbery or the prison, they hurried to the latter place, and found the devil in chains, who, when they attempted to exorcise him, behaved in a very turbulent manner, and disappeared from their sight. The monks believed that it was all a deception of the evil one, while the sacristan, who was not inclined to brave his displeasure a second time, performed faithfully his part of the contract, and made a devil who did not look ugly. In another version of the story, however, it ends differently. After the third warning, the monk went in defiance of the devil, and made his picture uglier than ever; in revenge for which the demon came unexpectedly and broke the ladder on which he was mounted at his work, whereby the monk would undoubtedly have been killed. But the Virgin, to whom he was much devoted, came to his assistance, and, seizing him with her hand, and holding him in the air, disappointed the devil of his purpose. It is this latter *dénouement*, which is represented in our cut No. 2, taken from the celebrated manuscript in the British Museum known as "Queen Mary's Psalter" (MS. Reg. 2 B, vii.). The two demons employed here present, well defined, the air of mirthful jollity which they evidently derived from the popular hobgoblins.

There was another popular story, which also was told under several forms. The old Norman historians tell it of their Duke Richard Sans-Peur. There was a monk of the abbey of St. Ouen, who also held the office of sacristan, but, neglecting the duties of his position, entered into an intrigue with a lady who dwelt in the neighbourhood, and was accustomed at night to leave the abbey secretly, and repair to her. His place



Fig. 3.—THE MONK'S DISASTER.

as sacristan enabled him thus to leave the house unknown to the other brethren. On his way, he had to pass the little river Robec, by means of a plank or wooden bridge, and one night the demons, who had been watching him on his errand of sin, caught him on the bridge, and threw him over into the water, where he was drowned. One devil seized his soul, and would have carried it away, but an angel came to claim him on account of his good actions, and the dispute ran so high, that Duke Richard, whose piety was as great as his courage, was called in to decide it. The same manuscript from which our last cut was taken has furnished our cut No. 3, which represents two demons tripping up the monk, and throwing him very unceremoniously into the river. The body of one of the demons here assumes the form of an animal, instead of taking, like the other, that of a man, and he is, moreover, furnished with a dragon's wings. There was one version of this story, in which it found its place among the legends of the Virgin Mary, instead of those

\* "Formam quandam villosam, hispidam, et hirsutam, adeoque enormiter deformem." Girald. Camb. Itiner. Camb., lib. i. c. 5.



of Duke Richard. The monk, in spite of his failings, had been a constant worshipper of the Virgin, and, as he was falling from the bridge into the river, she stepped forward to protect him

from his persecutors, and, taking hold of him with her hand, saved him from death. One of the compartments of the rather early wall-paintings in Winchester Cathedral represents the scene



Fig. 4.—THE DEMONS DISAPPOINTED.

according to this version of the story, and is copied in our cut No. 4. The fiends here take more fantastic shapes than we have previously seen given to them. They remind us already of the infinitely varied grotesque forms which the

painters of the age of the Renaissance crowded together in such subjects as 'The Temptation of St. Anthony.'

Why did the mediæval Christians think it necessary to make the devils black and ugly?



Fig. 5.—CONDEMNED SOULS CARRIED TO THEIR PLACE OF PUNISHMENT.

The first reply to this question which presents itself is, that the characteristics intended to be represented were the blackness and ugliness of sin. This, however, is only partially the explanation of the fact; for there can be no doubt that

the notion was a popular one, and that it had previously existed in the popular mythology; and, as has been already remarked, the ugliness exhibited by them is a vulgar, mirthful ugliness, which makes you laugh instead of shudder. An-



Fig. 6.—THE GUARDIANS OF HELL MOUTH.

other scene, from the interesting drawings at the foot of the pages in Queen Mary's Psalter, is given in our cut No. 5. It represents that most popular of mediæval representations, and, at the

same time, most remarkable of literal interpretations, hell mouth. The entrance to the infernal regions was always represented pictorially as the mouth of a monstrous animal, where the demons

are seen leaving and returning. Here they are seen bringing the sinful souls to their last destination, and it cannot be denied that they are doing the work right merrily and jovially. In our cut No. 6, from the manuscript in the library of Trinity College, Cambridge, which furnished a former subject, three demons, who appear to be the guardians of the entrance to the regions below—for it is upon the brow above the monstrous mouth that they are standing—present varieties of the diabolical form. The one in the middle is the most remarkable, for he has wings not only on his shoulders, but also on his knees and heels. All three have horns; in fact, the three special characteristics of mediæval demons were horns, hoofs—or, at least, the feet of beasts—and tails, which sufficiently indicate the source from which the popular notions of these beings were derived. In the cathedral of Treves, there is a mural painting by William of Cologne, a painter of the fifteenth century, which represents the entrance to the shades, the monstrous mouth, with its keepers, in still more grotesque forms. Our cut (No 7) represents but a small portion of this picture, in which the porter of the regions of punishment is sitting astride the snout of the monstrous mouth, and is sounding with a trumpet what may be supposed to be the call for those who are condemned. Another minstrel of the same stamp, spurred though not hooted, sits astride the tube of the trumpet, playing on the bagpipes; and the sound which issues from the former instrument is represented by a host of smaller imps who are scattering themselves about.

It must not be supposed that, in subjects like these, the drollery of the scene was accidental; but, on the contrary, the mediæval artists and popular writers gave them this character purposely. The demons and the executioners—the latter of whom were called in Latin *tortores*, and in popular old English phraseology the tormentors—were the comic characters of the time, and the scenes in the old mysteries or religious plays in which they were introduced were the comic scenes, or farce, of the piece. The love of burlesque and caricature was, indeed, so deeply planted in the popular mind, that it was found necessary to introduce them even in pious works, in which such scenes as the slaughter of the innocents, where the "knights" and the women abused each other in vulgar language, the treatment of Christ at the time of his trial, some parts of the scene of the crucifixion, and the day of judgment, were essentially comic. The last of these subjects, especially, was a scene of mirth, because it often consisted throughout of a coarse satire on the vices of the age, especially on those which were most obnoxious to the populace, such as the pride and vanity of the higher ranks, and the extortions and frauds of usurers, bakers, taverners, and others. In the play of "Judithum," or the day of doom, in the "Towneley Mysteries," one of the earliest collections of mysteries in the English language, the whole conversation among the demons is exactly of that joking kind which we might expect from their countenances in the pictures. When one of them appears carrying a bag full of different offences, another, his companion, is so joyful at this circumstance, that he says it makes him laugh till he is out of breath, or, in other words, till he is ready to burst; and, while asking if anger be not among the sins he had collected, proposes to treat him with something to drink—

*Primus demon.* Peasze, I pray the, be stille; I laghe that I kynke.  
Is oghte ire in thi bille? and then salle thou drynke.  
*Towneley Mysteries*, p. 309.

And in the continuation of the conversation, one telling of the events which had preceded the announcement of Doomsday, says, rather jeeringly, and somewhat exultingly, "Souls came so thick now of late to hell, that our porter at hell gate is ever held so close at work, up early and down late, that he never rests"—

"Saules cam so thyk now late unto helle,  
As ever  
Oure porter at helle gate  
Is halden so strate,  
Up erly and downe late,  
He rystys never."  
*Ib.*, p. 314.



With such popular notions on the subject, we have no reason to be surprised if the artists of the middle ages frequently chose the figures of demons as objects on which to exercise their skill

in burlesque and caricature, that they often introduced grotesque figures of their heads and bodies in the sculptured ornamentation of building, and that they presented them in ludicrous



Fig. 7.—THE TRUMPETER OF EVIL.

situations and attitudes in their pictures. They are often brought in as secondary actors in a picture in a very singular manner, of which an excellent example is furnished by the beautifully

illuminated manuscript known as Queen Mary's Psalter, which is copied in our cut No. 8. Nothing is more certain than that in this instance the intention of this artist was perfectly

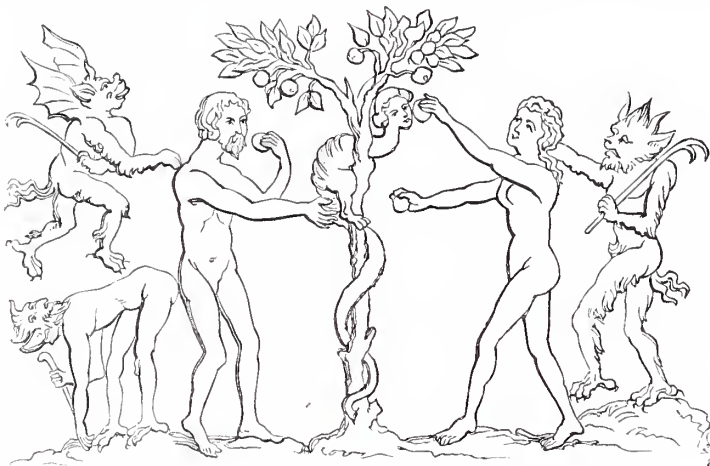


Fig. 8.—THE FALL OF MAN.

serious. Eve, under the influence of a rather singularly formed serpent, having the head of a beautiful woman and the body of a dragon, is plucking the apples and offering them to Adam, who is preparing to eat one, with evident hesitation and reluctance. But three demons, down-right hobgoblins, appear as secondary actors in the scene, who exercise an influence upon the principals. One is patting Eve on the shoulder, with an air of approval and encouragement, while a second, with wings, is urging on Adam, and apparently laughing at his apprehensions; and a third, in a very ludicrous manner, is preventing him from drawing back from the trial.

In all the delineations of demons we have yet seen, the ludicrous is the spirit which chiefly predominates, and in no one instance have we had a figure which is really demoniacal. The devils are droll but not frightful; they provoke laughter, or at least excite a smile, but they create no horror. Indeed, they torment their victims so good-humouredly, that we hardly feel for them. There is, however, one well-known instance in which the mediæval artist has shown himself fully successful in representing the features of the spirit of evil. On the parapet of the external gallery of the cathedral church of Notre Dame, in Paris, there is a figure in stone, of the ordinary stature of a man, representing the demon, apparently looking with satisfaction upon the inhabitants of the city as they were everywhere indulging in sin and wickedness. We give a sketch of this figure in our cut No. 9.

The unmixed evil—horrible in its expression in this countenance—is marvellously portrayed. It is an absolute Mephistophiles, carrying in his



Fig. 9.—THE SPIRIT OF EVIL.

features a strange mixture of hateful qualities—malice, pride, envy—in fact, all the deadly sins combined in one diabolical whole.

## ART IN CONTINENTAL STATES.

PARIS.—At a recent sale of pictures which took place in the Rue Druot, a few paintings by modern French artists realised considerable sums. For example, 'The Monkey Cooking,' by Decamps, was sold for £1,040; 'The Orange Seller,' by the same, £480; 'A Landscape,' also by Decamps, £200; 'A Festival,' by Leys, £548; and a companion work to this, £760; 'The Duke of Alba in Holland,' by Gallait, £620; 'The Fall of the Leaves,' also by Gallait, £642; 'A Bashi-Bazouk,' by Horace Vernet, £496; 'The Old Goatherd and his Son,' Leopold Robert, £98; 'Leonora,' £220, and 'Martha and Margaret,' £160, both by Ary Scheffer; 'Deer in the Underwood,' Rosa Bonheur, £308.—The sale of M. Meffre's collection of pictures realised about £4,000, though two of the most important works were withdrawn, namely, A. Van de Velde's 'Muleteer,' and 'The Promenade,' by the younger Teniers; a painting by P. Wouvermans, called 'A Vessel discharging Cargo,' was keenly contested, and was knocked down for £1,628; it was formerly in the collection of M. Crozat, of Paris, and afterwards became the property of Stanislaus Augustus, king of Poland; M. Meffre purchased it in Russia. Ruysdael's 'Cascade,' which seemed to have undergone the process of *restoring* to its disadvantage, sold for £460; 'Gipsies,' by the younger Teniers, for £224; 'Going to Market,' P. de Hooe, £198; and a 'Night Scene,' by A. Cuyp, £107.—It is proposed to have an exhibition, at the *Palais de l'Industrie*, of the works of the late Horace Vernet, associated with those of his father, Carl Vernet, and his grandfather, Joseph Vernet.—A picture of the 'Death of St. Joseph,' attributed to Raffaele, which for some months was exhibited in the Boulevards, has been taken to Berlin, where, it is said, it found a purchaser in an agent of the King of Prussia, for £40,000! We give the *on dit* as it reaches us, but are sceptical about its truth.

STUTTGARD.—A correspondent of the *Builder*, writing from this place, says that—"Wilkie's picture, 'The Reading of the Will,' which was purchased for the gallery of the King of Bavaria at the sale of the late Earl of Mulgrave's collection, is exposed to the sun's scorching rays, which have, as it were, melted the oils or colours, and also very much affected the tone of the colouring; and that there are cracks nearly one-eighth of an inch apart in many places. It should be looked to."

ROME.—The Roman government has determined on having the picture of 'Apollo and Marsyas' engraved at the pontifical chalcographic establishment; for which purpose a drawing is to be made by Signor Consoni, a leading historical painter and academician of St. Luke; and the engraving, of the same size as the picture, will be executed under the immediate superintendence of Signor Paolo Mercurj. Many of the Romans are desirous of obtaining the picture for the city, and wish the government to buy it; but in the present condition of the papal finances, there seems little probability of the object being effected. The painting still belongs to Mr. Morris Moore.

MUNICH.—We abridge from the *Building News* a description of the Propylæum, the last gift of King Ludwig I. to the city: it was opened on the 19th of August:—"The Bavarian Propylæum, an imitation of the Athenian model, is at the further end of the square containing the Glyptothek and the picture gallery. The central part of the interior is in the form of a Greek temple, transversely intersected by the roadway. Underneath the towers run secondary passages parallel to the main way. The six outer columns on the external face of the building are of the fluted Doric order; while the sixteen in the interior belong to the Corinthian, and are disposed in groups of four. Both faces of the pediment are filled with works of sculptural art. On the western face, which is intended to represent the struggles of Greece, the figure of Hellas rises loftily, sword in hand. She is attended by the geniuses of Niké, or Victory, who present to her the various provinces and cities reconquered from the Turk. The side groups are made up of warriors, arms, and trophies. A Mahomedan chieftain is trodden under foot by a Mainote, and a Greek mother, brandishing a spear, defends her child from the murderous grasp of the infidel. A more peaceful scene displays itself on the eastern face of the gable. King Otho, young and beautiful as Apollo, is seated upon his throne. Round him cluster the representatives of Art, Science, and Industry. Wealth is approaching the sovereignty of the reviving kingdom, and Religion offers him her support. The Propylæum is due to the architectural genius of Herr Von Klenze. The groups of the gable were modelled by Schwanthaler, and executed by his cousin and successor.









J. COUSEN SCULPT

THO: ALLOM, PINXT

PHILADELPHIA.

FROM THE COLLECTION OF G. VIRTUE, ESQ



THE SEVEN CHURCHES  
OF ASIA MINOR.

## PHILADELPHIA.

On leaving Laodicea, the next of the Seven Churches of Asia which presents itself to our notice, is Philadelphia. Were we to travel as the map would suggest, we should go direct to the sea-board and Ephesus, which would merely be journeying from ruin to ruin, from desolation to another scene of desolation, between which localities there is no ordinary communication. No doubt in ancient days Ephesus was the port of Laodicea, but had the latter city survived the ravages of the Turks, it would have been obliged to seek some other outlet for its staple trade, as the retiring sea has long since destroyed the port of Ephesus. For many centuries Smyrna has been the port from which the commerce of the interior has been shipped; while between it and Aleppo there is a road, and a caravan travels regularly, at fixed days, along this route. Starting from Smyrna, this highway passes through several of the Seven Churches, touching first of all at Sardis, next at Philadelphia, and then, winding through the mountains by Laodicea and Colossæ, traverses the southern hills, and proceeds towards Aleppo.

When we speak of roads in Asia Minor, the English mind must not conjure up before its imagination such highways as we are accustomed to in Europe, and particularly in England—smooth as a carpet, and often as direct as a Roman causeway. The bridle-ways that prevailed in the reigns of Elizabeth and James I., or those narrow bits of old lanes in Kent, in which are still identified traces of the path followed by the Canterbury pilgrims, would convey a much more correct, though far too flattering, idea of what is called a road in Asia Minor. Such road is not a road at all in the European sense of the word, but may more properly be compared to a cart track over our downs, or a well rutted lane in the midst of fields. The ruts in the East, it must be understood, are not formed by wheels, because in the interior there is no cart traffic whatever. All land carriage is conducted on the backs of camels, and the highways, indicated in the plains, or the trough-like lines of way upon the mountains, have been worn by the feet of these patient porters of Turkish commerce. Miserable as the so-called "roads" are, it is necessary to follow them, and therefore on leaving Laodicea (described in our issue of January), and taking the road with the caravan, we necessarily arrive next at Philadelphia.

A very singular and very mistaken idea prevails among Europeans regarding the Seven Churches of Asia. They seem to think that they are all ruined cities. So opposed to the truth is this notion, that four out of the seven are still thriving; and one of the four—Smyrna—is a most busy seaport. Philadelphia cannot put forth any claim to rival Smyrna, but nevertheless it boasts of a population of fifteen thousand, and contains within its walls more than three thousand Turkish residences, and upwards of three hundred Greek families. Properly to understand the appearance of this place, it is necessary to direct the reader's attention to the map of Asia Minor. In our former article (LAODICEA) it will be remembered that we gave a hurried glance at the neighbouring city of Hierapolis—that marvellous series of ruins stretching out upon the sides of the lofty chain of Messogis.

The range of Messogis, rising to the east of ancient Ephesus, runs directly eastward for some eighty miles, and then bends in a north-easterly direction. But before this natural curve occurs, a bite in the mountains to the north of Laodicea opens to the caravans a natural course for the roadway to follow. Through this bite, or pass, the caravans between Smyrna and Aleppo take their way. Reversing the route, and going towards Smyrna, we must suppose ourselves traversing this pass and, emerging from it, to be leaving the Messogis behind us towards the south; we then open upon a plain through which glides the inconsiderable stream of the river Cayster, finding its way to the ocean through the site of

Ephesus itself. Beyond us we see another lofty range of hills, ruled across the country with remarkable straightness, and cutting in from west to east, rising near the seaboard behind the port of Smyrna. This range, famous in history and in mythological story, is called Mount Tmolus. As we pass from the Messogis, its eastern extremities face us, and our route carries us beneath their spurs. Winding round them, we come to another and very extensive plain, bounded by these natural walls upon the south, and defended towards the north by the course of the famous river Hermus; while, towards the east, we observe that the plain terminates in a vast, desolate, circuitous tract of country, known as the *Catakekaumene*, or the "burned land." This district, stretching between the Hermus on the north, and the eastern extremities of Messogis on the east, covering a tract of country sixty-two miles long, and about fifty broad, presents the same sort of aspect that is familiar to "Overland" passengers in the neighbourhood of the coaling depot, at Aden. It has been scorched up by the violence of volcanic action; and though the Plutonic fires have centuries ago been quenched, and the land delivered from the dread overthrows to which it was continually subjected, nevertheless the contiguity of this region to the burning furnaces which once vomited forth their earthquakes and their flames is too apparent in the desolation which remains, and the scorched lava-like nature of the ground—appropriately denominated *Catakekaumene*.

Philadelphia, in too close proximity to this fiercely-ravaged district, was a continual sufferer in the convulsive visitations of nature. So great were the terrors they created, that it seems probable the Philadelphian people of the higher classes, like the more opulent of our city merchants in the present day, merely came into the town for the transaction of business during the day, and betook themselves at evening to villa residences upon the neighbouring hills, which, in their elevation, afforded a safer home and more secure repose than the adjacent and perpetually-threatened plain.

By referring to the map, it will be seen that the range of Mount Tmolus pursues a course almost directly eastward from Smyrna; and, as we have before stated, a vast plain stretches out beneath its feet towards the north, through which flows the classic "Flumen Hermus."

At the eastern extremity of this plain, and seated upon three or four of the lower slopes of the Tmolus, stands Philadelphia, near the southern bank of one of the tributary streams of the Hermus called the Cogamus. The town is enclosed in ancient walls, almost square in plan, and is embossed with trees, among which rise the shafts of five minarets. It lies about sixty-eight miles east of Smyrna, and about twenty-eight from Sardis, which, being also seated in the valley of the Hermus, may be said to be a "half-way house" between Smyrna and Philadelphia. The views from elevated points above the town upon the Tmolus are grand in the extreme—gardens and vineyards lying at the back and sides of the walls, while before it stretches one of the most extensive and naturally luxuriant plains in Asia. At the present moment the traveller vainly looks for and sighs for that luxuriance which alone appears upon the banks of the Hermus and the Cogamus. It is not only here, but everywhere throughout Asia, that this disappointment is experienced, and consequently the richness of foliage and verdure is only seen where rivers or rills compel luxuriance, despite the apathy of the Turkish people. Anciently even the district of the *Catakekaumene* was covered with vines, and was the locality in which, according to the stories of the poets, the monster Typho was overthrown by the lightnings of Jupiter. Among the gardens and vineyards which adorn the declivities of Mount Tmolus, the remains of ruins are in several places discernible, more especially upon one hill which overhangs the town, on which stood the ancient Acropolis. On mounting this hill to examine its remains, the antiquary finds himself disappointed, for there is not a trace of building belonging either to the ancient or even to the Lower Empire. Such ruins as remain are entirely of Turkish construction.

We have spoken of the want of vegetation—in other words, of industry and agricultural enter-

prise among the Turks. It needs no more than a glance at the Valley of the Hermus to be convinced of the luxuriance that spread broad-east there in the classic ages. The eye, as it dwells upon the spreading panorama, is ready to credit all the historical and poetic pictures that have been drawn of the now desolated scene! It must not, however, be supposed that the Turk totally neglects all kinds of agricultural pursuits, but he is thoroughly utilitarian. He grows tobacco, cultivates vineyards, and rears fields of poppies for opium.

As we have already stated, Philadelphia is situated about sixty-eight miles, English, to the east of Smyrna, and is commonly approached from Smyrna, passing through the intermediate town of Sardis. We have already described the character of the country on travelling towards it from the south, i.e. from Laodicea, through the pass of Messogis. When approached by way of Sardis, the road follows a little chain of hills that overhang the river Hermus, composed entirely of sand and alluvial deposit. The magnificence of the superb plain or valley of the Hermus is at present much deteriorated by the want of that cultivation whose luxuriance won for it, from the pen of Homer, the title of "the Asian Meadow;" amongst the lush grass of which meadow Dionysius tells us you might hear the cranes and swans making the marshes echo with their noise, as they sat in the spring time enjoying the coolness of the many rills pouring down from the Tmolus, and seeking their extinction in the flowing Hermus. The swans that sang within the brake have vanished with the distant centuries, but the cranes still survive, and may be seen, like gaunt sentinels, keeping guard upon the shattered walls of Philadelphia. The summits of these ancient walls are entirely surrendered to these birds, who build their huge nests upon them, and make them "the habitation of the stork."

On leaving Sardis, having followed the course of the Hermus for some twenty-seven miles, we arrive in front of the town of Philadelphia, spreading out upon the slopes of three or four hills, or lower spurs of the Tmolus, and situated between that mountain range and the river. Philadelphia is now known by the name *Alla Sher*, or the "City of God;" its walls, broken through in many places, being as nearly as possible square. The stream Cogamus, which flows past the town, a tributary of the Hermus, affords water particularly suitable for the purposes of dyeing, and in consequence Philadelphia is much frequented by Armenian merchants.

On approaching the town, its extreme picturesque situation is exceedingly striking; but like most Turkish cities, distance lends enchantment to the view, and close inspection renders it extremely offensive in its prevailing filth. When we come near to Philadelphia, it is quickly apparent that we are doomed to disappointment, if we expect to trace out remains of the city referred to in the Apocalypse.

Philadelphia is as barren of, as Laodicea is rich in, antique building. On a close examination of the walls, the writer was speedily convinced that their construction could not possibly date further back than the thirteenth or fourteenth century; and to fix this date is to give to a great proportion of them (in all probability) a respectability of age to which they have no claim. There is one only remnant of antiquity in these walls, which is a gateway, crowned with an arch in high sculptured relief, the architectural details of which are distinctly of the Byzantine style. With this exception, we do not find in Philadelphia any other piece of building worthy of remark; although the resident Greeks point to a high stone wall, surmounted by a brick arch, which they have the confidence to assert is a remnant of the Church of the Apocalypse—a statement which it is perhaps unnecessary for the European to contradict, seeing that the arches are in themselves the most complete contradictions. In the same way, in one of their churches, the Greeks point to a particular pillar, which they assert is that alluded to by St. John (Rev. iii. 12); but as the pillar spoken of by him was spiritual, and not part of any temple built with hands, we only smile at the ignorant tradition attaching to this particular column. The question necessarily arises in the mind,



"How does it happen that Philadelphia is so completely stripped of the architecture which adorned it in the time of the Empire, and that not one building, or even fragment of a building, of any importance, has survived?" The only satisfactory way of answering the inquiry, is to attribute the wholesale work of destruction to earthquake. There is certainly nothing in the history of the place, in the sieges or calamities it sustained, to account for the marvellously complete work of destruction which has occurred within its walls. Its proximity to the ravaged district of the Catekekaumene, and the devastating earthquakes which were nursed in the fiery bosom of that region, seem to provide us with the real causes of its architectural obliteration.

The ancient city was founded by Attalus Philadelphus, king of Pergamos, brother of Eumenes, who died B.C. 138.

John Ducas, the Greek general, to whom Laodicea submitted, took Philadelphia and Sardis by assault in A.D. 1097. Again, under the same emperor, it was reduced in 1106. Shortly afterwards the Turks, marching from the east, designed to plunder it and the maritime towns. In the year 1300, when the conquests of the Sultan Aladin came to be divided, Philadelphia fell to the lot of Karaman. In 1306 the town was besieged by Alisuras, who greatly distressed it, but at once retired on the approach of the Roman legions to its relief. At various periods throughout the twelfth and thirteenth centuries the Philadelphians, who held the Turks in contempt, showed their prowess, but never more signally than when this town alone, in all the district of Lydia, refused to stoop before the feet of the conquering Bajazet, and determined to withstand his siege. It was only when the Philadelphians were reduced by the ravages of famine, that they consented to capitulate. And let it be said in its honour, that it was the last town of Asia Minor which capitulated to the Turks—not until after a six years' protracted siege, when the direst famine had done its work, and the beleaguered place could no longer hold out: then Bajazet marched into its streets—the conqueror of living spectres, and the master of a city of the dead.

About a mile and a half outside the town there is still shown a wall, which is pointed out as a monument of the siege of Philadelphia, built, as it is said, of the bones of the Christians who, in 1391, resisted the invading Turk. The wall is shown as the trophy of Bajazet's revenge. It certainly appears to be built of bones, but whether the effect produced upon the eye results from similar petrifying effects to those described in our former article as existing at Heliopolis, and thereby an ossified appearance has been produced, or whether the wall was really built of bones, seems to be a disputed point. No traveller has had the curiosity to bring a fragment of this wall to England for chemical examination, therefore the point remains to the present moment undecided.

When it was said above, that no ancient buildings of importance remain to identify the Philadelphia of the Apocalypse, it must not be supposed that there are no remains whatever of the classical and early Christian ages. Several evidences of the days of Roman occupation may, by a careful eye, be picked out among the walls of Turkish houses, and several ancient sarcophagi may be detected in common use as watering-troughs. There is also a very ancient Necropolis, in which large antique crosses are found sculptured upon the tombs. It would be difficult, perhaps, to assign them an age; but it may with confidence be said that they belong to a very distant period, and mark the graves of the Christians of Philadelphia in the centuries which preceded the final surrender of the town to Turkish domination.

Modern Philadelphia is the seat of an Archdiocese, the Archbishop's palace receiving from the resident Greeks the name of the "Metropolis"—strongly reminding the English traveller of the name "metropolitan," commonly applied to our Archbishop. In the town there exist twenty-five so-called Christian churches. Service is confined to five out of the twenty-five. Indeed, the other buildings are hardly worthy of the name "church," and for any church purposes are abso-

lutely useless. They are mean structures, in which at some time Christian service may have been celebrated. The Church of St. John, which was of course the most venerated of all the churches, has, like that at Damascus, been seized upon by the Turks, and converted into a mosque. The principal edifice now in possession of the Greeks is dedicated to the Virgin Mary—the worship of the *Panagia*, the ever pure and holy, as she is denominated, having from very early ages been one of the fondest and deepest religious feelings of the Greeks. There is little doubt that the Greek veneration of the *Panagia* grew out of the old heathen idolatry of Venus, and that the worship of woman incarnated in the Virgin was the reproduction upon the Christian platform of the same inclination of human nature, as was illustrated in the Grecian mythology in the personal adoration of Venus. One of the most sacred and deeply-rooted points of belief among the Greeks is the perpetual purity and virginity of the Mother of our Lord. His brethren and his sisters are not allowed in their creed to be regarded as bearing the common relationship to him which the language of the people of Nazareth might imply. To the Greek mind it is an abomination and an outrage to hint a doubt regarding the perpetual virginity of the *Panagia*—the ever-pure mother of our Lord. It is impossible to help respecting the tenacity of their belief upon this question, or to help seeing that it takes a most important place in their worship. Their reverence for the *Panagia* is a romance as well as a worship, and enlists all the enthusiasm of an imaginative people. With them, and even with their priests, it will not bear discussion. Discussion would imply a doubt, and they would as soon tolerate discussion on the divinity of Christ as on the everlasting virginity of the *Panagia*. European missionaries have occasionally, and in singularly bad taste, endeavoured to wrestle in argument with the Greek priests upon this tenet of their Church, but to no purpose. A very curious comparison between the Greek and Christian adoration of woman, in the persons of the Virgin Mary and Venus, might be drawn; and it might be shown how the details of heathen ceremonial were borrowed to engraft upon the Eastern Christian rites. The subject is too extensive for present elaboration; but it is desirable that it should be alluded to, and also borne in remembrance by any one purposing to travel in Asia Minor.

The Arch-diocese of Philadelphia extends to Sardis on the west, and to Laodicea on the south-east; but neither the suffragan bishops, nor the priesthood, are so numerous as might be expected, although both the church and the Greeks themselves are at the present time decidedly, though slowly, increasing and developing. Of late years—perhaps through Russian intrigue—there has been a freshened and more vital power exhibited among them, in proportion as the Turkish lethargy became more and more deep and intense.

The Metropolis—i.e. the palace of the Archbishop—extends its simple hospitality to all travellers who carry with them proper letters of introduction to that dignitary, who is, in the proper and simple sense of the term, "the bishop and pastor of his flock." It is impossible to contemplate this town and its Christian church, and to recall the historical fact that Christianity reigned here, when it had declined elsewhere in Asia Minor, without emotion. When St. John wrote from Patmos it was the purest of all the churches of Asia, and whatever the stains it may have since contracted, it demands our reverence as a living, thriving church still. "Thou hast kept the word of my patience, I will also keep thee from the hour of temptation," are words that have had a singular and literal fulfilment. Even Gibbon was constrained to quote the passage, and to give his witness to its truth. "At a distance from the sea, forgotten by the Emperor, encompassed on all sides by the Turks, her valiant citizens defended their religious freedom above fourscore years, and at length capitulated with the proudest of the Ottomans in 1390. Among the Greek colonies and churches of Asia, Philadelphia is still erect—a column in a scene of ruins—a pleasing example that the paths of honour and safety may sometimes be the same."

J. C. M. BELLEV.

## ART IN IRELAND, SCOTLAND, AND THE PROVINCES.

DUBLIN.—The dividend arising from the sum of £2,000, bequeathed by the late Mr. George A. Taylor, of this city, for the promotion of Art in Ireland, is applied to the establishment of a perpetual endowment for the encouragement of Art-students. The endowment takes the form of scholarships and money prizes, open to all students of either sex who shall have attended for two years, at least, a school of Art in Ireland, or who, being of Irish birth, shall have attended a school of Art elsewhere, and shall have contributed to an annual exhibition held in Dublin. For the current year a prize of £40 is offered for the best picture in oils of 'Revenge and Pity,' as described in Collins's "Ode on the Passions;" the figures to be drawn to a scale of three feet. A prize of £20 is offered for the best landscape, also in oils. These prizes, it is stated, will be increased or lessened in amount, or wholly withheld, according to the merits of the works. The 14th of November is the last day for receiving the competitive pictures at the house of the Royal Dublin Society, Kildare Street.

EDINBURGH.—The annual exhibition of the Royal Scottish Academy is now open, prior to which the members met to elect a member in room of Mr. George Simpson, deceased. Mr. Herdman, who has been an associate for some years, was chosen to fill the vacancy. The Academy invited the more important contributors, who do not belong to the body, to retouch their works, if necessary, before the exhibition opened—a concession which was largely made use of.—A statue in marble of the late Marquis of Dalhousie has just been sculptured by Mr. J. Shell, R.S.A., for the Dalhousie Institute, Calcutta. It is of heroic size, and represents the deceased nobleman in the costume of a civilian, over which a kind of military cloak is partially thrown.

GLASGOW.—The annual meeting of subscribers to the Glasgow Art-Union took place a short time since. Notwithstanding the depressed state of commercial business last year, and the demand, consequent thereupon, made on the benevolence of the public, the subscriptions reached the sum of £3,849, of which more than one-third was appropriated to the purchase of pictures, and the remainder to defray the cost of photographs presented to subscribers, and to the current expenses of the society. The three principal pictures distributed as prizes were commissions given to the following painters:—Mr. Noel Paton, R.S.A., whose work is entitled 'The Death-Barge of King Arthur,' from Tennyson's poem; Mr. J. E. Millais, A.R.A., who painted 'The White Cockade,' and Mr. Sant, A.R.A., who produced 'The Better Land.' These works were photographed for the subscribers; the copies are referred to elsewhere. The other prizes consisted of forty-seven paintings, selected by the committee from the exhibition of the Glasgow Fine Arts Institute,—numerous chromo-lithographs and proof engravings of Webster's 'Play-ground' and 'Punch,' and Friih's 'Birthday.' On the drawing for prizes, Paton's picture fell to the lot of a gentleman of Glasgow; Millais's to a Miss Brown of London; and Sant's to a subscriber in Australia.—The ornamentation of the cathedral still progresses. Four painted windows have lately been fitted up in the chapter-house; they are the productions of Mr. Henry Hughes, of London, and are the gifts of various donors. These productions, which separately represent "Acts of Mercy," have been painted on a kind of glass, which has been chemically improved for the purposes of glass-staining.—Messrs. McFarlane, proprietors of the "Saracen Foundry," have recently erected a noble pile of buildings, which is one of the chief architectural features of the city in its commercial character.

PERTH.—Three propositions were submitted to the Albert Memorial committee of this town, namely, that the subscriptions raised should be merged in the general Scottish fund; that a working men's institute be established, to be named after Prince Albert; and that a statue be raised to his memory, consequent on the offer of Mr. William Brodie, Edinburgh, to execute it for a reasonable sum. The latter plan has been finally adopted.

BOLTON.—During the time of the Commonwealth, the then Earl of Derby, James, the seventh of that title, was beheaded in Bolton for his loyalty to the family of Charles I. A proposition has been made for erecting a statue in this town to his memory, and Mr. Calder Marshall, R.A., is, we understand, engaged in preparing a model of the figure.

BOSTON.—The second annual report of the School of Art here is before us. Both educationally and financially, the institution is proceeding satisfactorily, though the classes from which the greatest comparative amount of revenue is derived have somewhat declined.



**BRISTOL.**—Mr. J. A. Hammersley, F.S.A., head master of the Bristol School of Art, has recently delivered a course of lectures in that city, on subjects bearing upon Art.

**GLOUCESTER.**—The School of Art in this city is one of the very few institutions of this kind which is able to support itself almost, if not entirely. During last year the number of students attending the classes was 128; in addition to which 39 females attended the day classes, and 100 children in the national schools received instruction in drawing and geometry.

**GUERNSEY.**—A special meeting of the committee, presided over by his Excellency General Stade, governor of the island, was held in Guernsey in February. It was resolved that the statue by Mr. Durham, which the inhabitants desire to erect in memory of the late Prince Consort, be "of pure copper, and executed by Messrs. Elkington," the firm which has undertaken the statue of the Prince in the Horticultural Gardens, London. Of this work the Guernsey figure will be a duplicate.

**HANLEY.**—On the 23rd of February the annual meeting of the Hanley School of Art took place, when the prizes awarded at the last examination were presented to the successful competitors. Among the various objects exhibited in the room were some jugs, and cups and saucers, modelled after designs by the students which had gained prizes offered by Alderman Copeland, M.P. While the master's report spoke favourably of the working of the school and the progress of the pupils, the treasurer's statement shows that the expenditure was in excess of the receipts to the amount of £130, in addition to a "deficiency of from £300 to £400, which must be immediately realised to enable the trustees to fulfil the contract into which they have entered with the mortgagee of the building." The committee appeals to the inhabitants of the district for aid to discharge this pecuniary obligation, as well as for means to extend the operations of the school by altering and enlarging the premises, which are far too limited for the proper accommodation of the pupils now in attendance, whose number would be greatly increased if provision could be made for additions.

**LIVERPOOL.**—The liabilities of the Society of Fine Arts have been liquidated by the subscriptions of about forty gentlemen and artists interested in the prosperity of the institution; the former contributing sums of money of £10 and £15 each, and the latter a picture each of the *bona fide* value of £20; in this way nearly £600 have been raised. The next step will be to procure funds for a new building. It seems almost incredible that while Liverpool possesses fine edifices for almost every purpose, social and commercial, it has none worthy to be called a gallery of the Fine Arts. We hope this reflection on the second seaport of the Empire will, ere long, cease to exist, especially as there seems now a very reasonable hope that the two societies, hitherto antagonistic to each other, will ere long be united in friendly action.

**MANCHESTER.**—This city has finally resolved to erect a memorial to the late Prince Consort in Bancroft Street. A new square is to be built close by, and will be named after his Royal Highness.

**NEWPORT.**—A monumental tablet to the memory of the Prince Consort has recently been placed in the church of St. Thomas, Newport, Isle of Wight; it is the work of Baron Marochetti, and the cost was defrayed by public subscription of the inhabitants. The tablet consists of a relieve bust of the prince, in white marble on a crimson ground, surrounded by a framework in black marble, with a wreath of marble leaves round. A gilded German crown surmounts the whole, and a field-marshal's baton lies in front. Beneath appears in letters of gold the single word "Albert," an enlarged autograph of his usual signature.

**NORWICH.**—A subscription has been set on foot in this city for the purpose of purchasing the fine specimen of modern ironwork known as the "Norwich Gates," in the International Exhibition, and of which an engraving appeared in our Illustrated Catalogue. They are to be presented by the inhabitants to the Prince of Wales, and placed at the entrance of his Royal Highness's lately acquired estate, Sandringham Park.—The pupils of the Norwich School of Art gave their annual *soirée* towards the end of February last, when the prizes to which the competitors had entitled themselves were distributed. The number of medals gained by the students at the last examination was thirty-two, being two more than is allowed by any of the government regulations to any school.

**SHEFFIELD.**—The annual *conversazione* of the Sheffield School of Art was held a short time since, and passed off with very general satisfaction to all concerned. During the evening, the distribution of prizes to the successful competitors among the students took place, the Right Hon. J. Stuart Wortley

presiding. The assembly was addressed by the chairman, and by Messrs. H. Cole and Redgrave, R.A., of the Government Schools of Design.

**STOKE-ON-TRENT.**—The inauguration of the statue of Wedgwood, "Father of the Potteries," was celebrated with much pomp and pageantry on the 24th of February. The local papers described at great length the proceedings which took place on the occasion, and at the banquet that followed. The whole population of the Potteries district seems to have been gathered together at the railway station of Stoke, in the square of which the statue is erected. The sculpture is the work of Mr. E. Davies, who has consulted the portrait by Reynolds for the face of Wedgwood. The figure stands upright, with a model of the famous Barberini vase in his hand, in the attitude, and with the expression, the great potter may have assumed when addressing the Royal Society upon its beauties. The cost of the work was about £1,500. The Earl of Harrowby, supported by Alderman Copeland, M.P., Mr. Beresford-Hope, Mr. Brown-Westhead, M.P., and many gentlemen of influence in the district and its neighbourhood, took part in the ceremony. In connection with the honour thus paid to the memory of Wedgwood, a conference of the friends and subscribers to the "Wedgwood Memorial Institute" was held on the following day at Burslem. From the statement then made, we learn that since the project was commenced, about four years ago, a portion of the subscriptions, amounting to £1,200, had been expended in the purchase of a site, &c., and that a further sum of £4,000 was required, against which the committee, so far as we understand the report, had in hand about £1,500, or, as one of the honorary secretaries stated, "they needed a sum of something like £2,500 beyond their present subscriptions, and what they should receive from government." It is proposed to make the institute a central school of Art, as well as a public library; and that the building should be of such a design and so ornamented as to show it commemorated a potter.

**YEovil.**—A fine stained glass window has lately been placed in St. John's Church, in this town, as a memorial of the Prince Consort. It is the work of Messrs. Hardman, of Birmingham, and to defray the cost a sum of nearly £500 was subscribed some time since by the inhabitants of Yeovil.

## PICTURE SALES.

THE first picture sale of any note this season took place during the past month at the gallery of Messrs. Foster. The works disposed of consisted of a fine and somewhat extensive collection of water-colour drawings, got together, it is said, by their late owner for the purpose of forming the nucleus of a great exhibition of British Art. Few of our principal painters in water-colours were unrepresented in this collection, which contained some of their best works. Of these the following received the most attention:—'A Cow and Sheep in a Meadow,' T. S. Cooper, A.R.A., 67 gs. (Moore); 'Group of Flowers in a Vase, with a Bird's Nest,' W. Hunt, 53 gs. (Moore); 'Pozzaöllo, Gulf of Naples,' E. Duncan, 58 gs. (Hardcastle); 'Sheep—Winter,' T. S. Cooper, A.R.A., 62 gs. (Colnaghi); 'Bird's Nest, Wild Roses, &c.,' W. Hunt, 78 gs. (Rowney); 'Wild Duck, Wood-Pigeon,' &c., in oil, but mounted as a drawing, W. Duffield, 56 gs. (Poole); 'The Road Home,' D. Cox, 78 gs. (Colnaghi); 'Scene in Brittany,' F. Goodall, A.R.A., 50 gs. (Isaacs, of Liverpool); 'A Scottish Lake,' C. Fielding, 105 gs. (Agnew); 'A Branch of May and Hedge-Sparrow's Nest,' W. Hunt, 152 gs. (Vokins); 'The Setting Sun—Coast Scene,' B. Foster, 50 gs. (Vokins); 'Lake Como,' S. Prout, 116 gs. (Bridgenorth); 'Purple Grapes, a Pear, and an Apple,' W. Hunt, 91 gs. (Rowney); 'The Fern Gatherers,' F. Tayler, 70 gs. (White); 'Purple Grapes and a Peach,' W. Hunt, 50 gs. (Agnew); 'The Hayfield,' D. Cox, 81 gs. (White); 'Fruit,' W. Hunt, 60 gs. (Gilbert); 'The Approaching Storm,' C. Fielding, 150 gs. (Moreweather); 'Children gathering Wild Roses,' B. Foster, 200 gs. (Vokins); 'Lochmaben Castle,' a vignette drawing by Turner, 50 gs. (Greatest); 'Off the Coast—Picking up a Lame Duck,' C. Stanfield, R.A., an oil-painting mounted as a drawing, 74 gs. (Vokins); 'Pic di Midi, Val d'Oiseaux,' and 'Beachy Head, from Newhaven,' a pair by C. Stanfield, R.A., both in oil, like the preceding, 131 gs. (Price); 'Windsor Castle,' a small oil-picture by W. Hunt, 50 gs. (Vokins). The collection realised upwards of £4,500.

## NOTABILIA

OF

### THE INTERNATIONAL EXHIBITION.

#### THE GOLDSMITH'S ART: CASTELLANI'S JEWELS.

IN whatever degree the last year's Great Exhibition may prove advantageous to the development and exaltation of other Arts and Art-manufactures, that it has already done great things for the art of the goldsmith, and that still greater things in process of time will be done by it for that beautiful and favourite art, are matters of fact which cannot be questioned. Every worker in the precious metals who was an exhibitor, taught some lesson to the brethren of his craft; and all who studied the collections of jewellery that were exhibited must have acquired much most valuable and most suggestive knowledge. The cases of Signor CASTELLANI alone formed a practical and experimental school for artist-goldsmiths to attend as observant and thoughtful students; and the personal experience of Signor Castellani, and the system which, in conjunction with his father, he has pursued, his own sentiments also with reference to the present condition and the future advancement of his art, combine powerfully to enhance the effect of the works he produced and exhibited in London. Some brief remarks upon these points form a becoming and indeed a necessary sequel to the notices of the Castellani jewellery that have already appeared in our "Notabilia of the International Exhibition."

The new school of jewellery—or, as we prefer to describe it, the new school for the study and the practice of the goldsmith's art—established by the Signori Castellani at Rome, aims at the perfect imitation of ancient and mediæval works of Art in gold and precious stones, each object being so executed as to show, by its style and its treatment, to what epoch and nation it may be considered to have belonged. Thus, at the very outset of our inquiry we arrive at the startling declaration, that the highest present aim of the most artistic, the most scientific, the most skilful and persevering of goldsmiths, is to be able to imitate with success what other goldsmiths long ages ago devised and thought out and wrought with their hands. Here, in the plainest of plain words, we are taught on high authority that, so far from our being noble artists ourselves and strong in our own independent Art, we must be content, as a preliminary to any independence and originality, to follow the steps of men who lived in remote periods, and many of whom we know only through the wonderful relics they have bequeathed to us.

Signor Castellani tells us, without any reserve, that our age has witnessed, rising as if by enchantment from the forgotten cemeteries of Etruria and Greece, the discovery of ancient objects in gold, of a workmanship so perfect that not only has it been a matter of extreme difficulty to imitate them, but we have long been unable even to explain theoretically the processes employed in producing them. The Greeks and Etruscans, we have learned, acquired by some unknown means a complete knowledge of the art of working the precious metals in their highest degree of perfection; and when once they had been initiated into the true modes of treating the metal, and of subjecting it to the action of their pure taste and their lively and imaginative genius, the artist-goldsmiths of Etruria and Greece felt themselves enabled to keep in the front rank, side by side with the greatest masters of high Art who flourished in their day. These ancient jewellers and goldsmiths raised their art to a lofty perfection, which soars high above the range of every succeeding age. At a later period it could not sustain its exalted rank, and in the palmy days of imperial Rome it began rapidly to decline. "I have not seen," says Signor Castellani, "a single work in gold dating from a well-determined Roman epoch, even including the most artistic periods, which can in any degree whatever be compared, for elegance of form or skill of workmanship, with the archaic productions of Greek or Etruscan Art. Without doubt," he adds, "the Romans had traditionally preserved certain primitive forms belonging to their models; but to these models the imitations are, in point of execution, extremely inferior."



Thus, the true models for us to study, and to imitate, *if we can*, are strictly archaic, and neither Roman of the most artistic periods, nor Italian or French Renaissance of any period whatsoever.

Having satisfied themselves that before they could design they must imitate, and having further determined on their models, the Signori Castellani proceeded to take the next step, which, as they hoped, would establish them as imitators equal in imitative power to their ancient prototypes. But they had much more to do than to resolve to imitate, before they could triumph in successful imitation. Rich treasures of ancient relics were discovered, and they found that to imitate them defied their most devoted efforts. Then, for the first time, it was evident that the ancient jewellers knew and used both chemical and mechanical agents that were quite unknown to modern Art and modern science. The ancient processes of melting, soldering, wire-drawing, and of separating and joining firmly together minute particles of gold scarcely perceptible to the naked eye, were all equally problems. In a word, without taking into consideration the elegance and variety, and also the thoroughly original conception, of the ancient forms, and the rare skill shown in chasing, the agencies and processes employed in the production of the ancient Greek and Etruscan granulated and filigree works in gold were far superior to those in use amongst the ablest of modern goldsmiths.

More careful investigation confirmed the conviction that the ancient process of working was essentially different from that in use throughout modern Europe. Modern goldsmith's work, as compared with the ancient, was more mechanical and less artistic. The various parts of the work, such as casting, engraving, enamelling, polishing, and setting the stones, are now divided amongst different workmen, "and the whole," says Castellani, with significant emphasis, "is generally superintended by a dealer, whose aim is to make a marketable article and dazzle vulgar eyes, not to produce a real work of Art." (Remember these words, O modern goldsmiths!) On the other hand, in ancient gold ornaments, whether of Greek or of Italian origin, admiration for the precious materials employed always is exceeded by the feeling which is excited by the excellence of the workmanship. The most consummate skill and the most exquisite taste guided the hand of the artist while he was producing *repoussé* figures and ornaments, or was disposing with perfect symmetry the small strings of minute granulated, and rope-shaped work, or the flowers and *méandres*. And so well could this ancient goldsmith harmonise all these elements, that he always was able to permit his works to be exquisitely elaborated, without ever affecting the chaste elegance and the severe unity of his first conception.

The careful examination of various ancient examples disclosed the fact that, instead of owing their raised parts to chiselling or engraving, the ancient jewels were formed from separate particles of gold brought together, and secured one upon another by solder, or by some chemical agent. By this method of fabrication, the Signori Castellani considered the ancient goldsmiths to have imparted to their works a peculiar and marked character, which expressed every fresh idea and inspiration of the artists as they worked. The first problem, therefore, that presented itself to their attention was, the discovery of the means of soldering together, with the utmost neatness and delicacy and strength, so many pieces of extraordinary minuteness. Amongst others, those almost invisible grains of gold, like fine sand, which play so important a part in the ornamentation of antique jewellery, presented nearly insurmountable difficulties. Innumerable essays were made, and all possible chemical agents were employed, together with the most powerful solvents, in the search for the proper solder. It is the story of Bernard Palissy over again. The writings of Pliny, Theophrastus, Cellini, and others, with every discoverable tradition, were consulted; and the works of the ablest jewellers of various countries were sought out and diligently studied. But all was in vain, till, in a remote corner of the Umbrian Marches, in S. Angelo in Vado, a little district hidden in the recesses of the Apennines, some of the pro-

cesses employed by the Etruscans were found to be still in use. A traditional school of goldsmiths, in fact, was discovered in a remote region of Italy, which appears to have kept alive the ancient art—not, indeed, in its old tasteful elegance, but, at any rate, in method and workmanship. From S. Angelo in Vado a few workmen were enlisted into the service of the Castellani, who brought with them to modern Rome the traditions of ancient Etruria, and who soon were wonderfully successful in imitating that freedom of style which is the peculiar characteristic of the goldsmith's art amongst the ancients.

Thus matters stood when the events of 1848 caused a temporary suspension of the Castellani's labours of research and experiment. An interval of ten years passed by; and then, in 1858, the indefatigable artists resumed, with greater zeal and affection than before, their efforts to reproduce the ancient forms of national Art. Etruscan, Greek, and Roman works in gold (of which many fresh relics of the utmost value to the Castellani had been discovered) once more became the chief subjects of their study and careful imitation. At length success crowned their arduous labours, and they found themselves able to produce, *more Etrusco*, the funiform and granulated work, and the various enamels, which we saw in the Italian Court at South Kensington—which were identical with what might have been placed twenty-five centuries ago in the Etruscan Court of an exhibition in the ancient Etruscan capital. So, the Signori Castellani have reached in triumph the goal of retrogression, and they are pausing to take breath before they step forth firmly and steadily with a forward movement. We shall watch their advance with the liveliest interest; but, meanwhile, we must accompany the Castellani, on some other occasion, in their investigations into the operations of the enamellers of antiquity.

#### WINFIELD AND SON'S DECORATIVE METAL TUBING, ETC.

A remarkable and eminently satisfactory illustration of the beneficial influence of the Great Exhibition of 1851, and an equally gratifying example of the advance that has been achieved in the interval between that Exhibition and its successor of last year, was offered to the notice of all thoughtful and observant students of the 1862 collection by the Messrs. Winfield, of Birmingham, in their decorative metal tubing, and in the chandeliers and other works executed by them in metal. These tubes are applicable to a great variety of uses, and justly demand attention, as well while in the first condition of unapplied tubing, as afterwards when it has been worked up into the forms and combinations that it may be destined ultimately to assume. The works, when completed, are often regarded with well-deserved admiration; but it does not follow by any means that the tubing, which forms the basis of each object, should be estimated aright so long as it remains in the condition in which, in the first instance, it was manufactured. The producers of the tubing, however, deserve credit for originality, and for imparting to their productions the high artistic character which in reality constitutes the excellence of the objects that may be made from their metal tubing. The examples exhibited of this class of works by the Messrs. Winfield comprised nearly one hundred varieties of design, and also a numerous series of distinct systems of decorative combination and construction. In the Exhibition of 1851, the manufacturers were able to show but a limited number of variety of patterns, and these did not extend beyond the well-known and common undecorated square, cylindrical, octagonal, reeded, fluted, and twisted forms. But the experience of the last ten years has been productive of truly wonderful results. New processes of decorative manufacture have been introduced, and designs executed in the highest perfection such as before would have been regarded as altogether impracticable. In some examples of the new tubes exhibited the metal is first ornamented by a patent process, through the agency of pressure, and then formed into tubes having various designs in relief. Other tubes are made by drawing the metal through a machine, which impresses the

tube in the operation of drawing with jewel and leaf patterns. Others display the peculiarity of a series of smooth beads alternating with another series of variously decorated beads. The twisted varieties, again, exhibit many modifications both of style and treatment: some have a beautiful ornamentation carried along, ribbon-like, in each spiral concavity; and others consist of several previously ornamented tubes intertwined together. These spiral tubes elicited special admiration.

In the production of gas chandeliers, the spiral and other decorative tubing is found to be peculiarly effective; and this also is the case in the metal bedsteads that are produced by the same manufacturers in vast numbers, and in a great variety of styles. The report of the Exhibition juries in Class 31 makes an especial reference to the chandeliers in which these tubes are introduced, and speaks of them in strong terms of approval. One perfectly novel arrangement in the construction of these chandeliers we must particularly notice, since it is so very decided an improvement: this is the substitution of what really is an integral member of the design for the pendant weights, which in ordinary chandeliers regulate the sliding-tube. These weights at best are an awkward device, and in almost every instance their presence is unsightly. The new patent tubular chandeliers possess the sliding apparatus concealed, and enable the manufacturer to increase the general effectiveness and beauty of the design.

We commend these beautiful and most cleverly-executed tubes to the attention both of producers and purchasers of such works; and we heartily congratulate Messrs. Winfield and Son upon the result of their skill, ingenuity, and perseverance.

#### PATENT PINE FURNITURE, BY DYER AND WATTS.

Amongst the numerous indications of a gradual improvement in the public taste, not the least satisfactory is the great and gradually-increasing popularity of furniture and house-fittings made in pine-wood, and polished instead of being covered over with paint. It is a true and a pure taste which prefers the simple beauty of the natural grain of pine-wood to the fictitious richness of many-hued painting, and also to the grainer's mimetic dexterity. We ourselves have long been admirers of polished pine, and we rejoice now to observe that a cherished fancy of our own has grown into a popular sentiment.

It is indeed a most important element in any improvement in such productions as articles of furniture, that it should be available for general use, and not restricted to the comparatively narrow circle of the wealthy. Accordingly, the pine furniture which has been patented by Messrs. Dyer and Watts, of London, claims from us a most decided expression of our approval and admiration—not only because of its intrinsic excellence, but also because, being so excellent, it is in every respect adapted to both the requirements and the means of the community at large. Furniture, in these days, is expected and required to be decorative as well as useful; and Messrs. Dyer and Watts have most happily associated in their patent pine furniture the two qualities of beautiful decoration and true utility.

The peculiarities of this furniture may be distinctly understood from a very brief description. In the first place, it is designed in a manner far superior to what is commonly considered to be sufficiently artistic for so common a wood as pine; and, secondly, the workmanship is equal in its character to the style of the design, both being in every respect as good as would be applied to objects executed in the best and most costly satinwood or maple. Then, the wood is polished with great care and the happiest effect; and, finally, to complete the whole, a variety of enrichments are *stained in colours upon the pine*—the stains being so perfectly transparent that the grain of the wood is preserved in all its natural beauty, while the staining material admits of the most delicate treatment, and receives and retains the richest polish. The method of using his transparent stain without its running, so that it may be controlled within the finest lines, having been invented and perfected by Mr. Dyer, he has secured his invention with a patent; and now, with his partner, Mr. Watts, he is applying his



beautiful process to the enrichment of every variety of pine furniture. This peculiar stained marquetrie, or imitative inlaid work, has been thoughtfully studied by the patentees, who deserve the highest credit for having thus raised simple furniture into a genuine Art-manufacture. Nothing can be more complete than the success of this very clever invention; nor do we desire to see the system better applied. The stained ornaments are beautiful in themselves, consistent with the articles to which they are applied, and also kept in becoming subordination to the general design.

It must be added that this staining (which, be it remembered, ornaments the wood to which it is applied without disguising it) is no less effective when it is employed to adorn articles of furniture of a style and finish hitherto exclusively restricted to the most costly woods, than when it produces the simplest decoration upon equally simple objects. And further, the very same system and method of ornamentation is as well adapted to the doors and other pine (or deal) wood-work and fittings of rooms, as it is to furniture; and thus the Messrs. Dyer and Watts are found to have inaugurated a complete artistic revolution in interior house decoration. They have already found their efforts appreciated in a most gratifying manner, and daily their works are becoming better known and in greater request. And they may confidently rely upon a vast increase to the demands that are made for their patent furniture. We shall always be glad to do all in our power to support these able and enterprising artist-manufacturers, some characteristic specimens of whose exhibited productions we this month have engraved in our Illustrated Catalogue of the International Exhibition of the year 1862.

## MINOR TOPICS OF THE MONTH.

"UPON TUESDAY, the 10th of March, 1863, was solemnised at St. George's Chapel, Windsor, the marriage of his Royal Highness Albert Edward, Prince of Wales, Duke of Saxony, Prince of Saxe-Coburg and Gotha, Duke of Cornwall and Rothesay, Earl of Chester, Carriek, and Dublin, Baron of Renfrew, and Lord of the Isles, Great Steward of Scotland, Knight of the Most Noble Order of the Garter, with her Royal Highness the Princess Alexandra Caroline Maria Charlotte Louisa Julia, the eldest daughter of their Royal Highnesses the Prince and Princess Christian of Denmark." Such is the announcement of the *Court Circular*. The event has filled the whole nation with joy. There is no city or town, hardly a village, throughout these kingdoms, in which there has not been some popular manifestation of happiness—some evidence that, from the highest to the humblest of "the classes," the British people are moved by a feeling of intense and hopeful delight. It is a marriage that has given rise to no single murmur; there is no drawback in association with it. The young bride has secured already the "golden opinions" of the millions over whom she is, by God's blessing, hereafter destined to reign; and for the royal family of England, the heart of the whole country is so entirely theirs that loyalty has become more a pleasure than a duty: it is the easiest of all the duties that British men and British women are called upon to discharge. At a moment such as this, no journal could pass in silence an event so fertile of good;—we join the universal hymn of praise and prayer:—

"God, the best maker of all marriages,  
Combine their hearts in one."

THE ROYAL ACADEMY.—Two artists have been elected members of the Royal Academy—William Boxall, Esq., portrait painter, and Henry Weekes, Esq., sculptor; and Henry Le Jeune has been elected an associate. These elections will not pass altogether without criticism and objection; many who read the list of associates will consider there were others who had stronger claims to promotion, among them being two or three who are the seniors of the chosen; and perhaps "long waiting" constitutes a sort of right to a "step." Both Mr. Boxall and Mr. Weekes are,

however, men of talent, and it does not lessen their merit to know that we have better painters and better sculptors who are not yet even in the ranks from which the members are taken.

THE WEDDING GIFTS to the "Rose of Denmark" have been described in nearly all the daily journals. The costly necklace of diamonds, presented by the City of London, may be unapproached in actual value; but there are hundreds of corporate bodies and individuals who have eagerly and heartily sought and obtained the happiness of laying something at the feet of the fair young bride. It would occupy more space than we can give to enumerate even those that derive their worth from Art. There is one, however, that is so exceedingly beautiful, that our columns might be served by a description of it. It is a bouquet holder, by London and Ryder, the gift of the Maharajah Duleep Singh; its cost is great, but value is not the chief recommendation of a most exquisite specimen of the goldsmith's skill.

THE SOCIETY OF ARTS has very properly resolved to place in its great room a "bust" of the illustrious Prince who was for eighteen years its president. This is a singularly modest monument; the cost will probably be about £100; but the council, instead of contributing so much from the fund at its disposal, has issued a circular to the four thousand members, asking for a subscription from each, "limited to a guinea." Such a procedure is not warranted by the object, or its contemplated result. Some light is, however, thrown on the effort to raise money, by the following passage in the circular:—

"That any surplus funds not required for that object be applied in such manner as the subscribers may direct."

Now, if this appeal be not largely responded to, the credit of the society will be impeached; and if it be, the surplus will very far exceed the amount required for a "bust": the "bread" will be in no proportion to the "sack." There is here something so very like an effort at "a job," as reasonably to alarm the best friends of an institution that has done much good, and deserves well of the country. A shilling subscription would have sufficed to meet the purpose in view, although no "surplus" would have been left. We warn the Society of Arts, that if it is swayed by the pernicious influence of "job-making," it will rapidly lose the position it has gained.

THE ART-UNION OF LONDON has made a great move in advance, by offering a premium of £600 for a statue or group in marble, to be competed for by life-size models in plaster; and, carrying out the doctrines of free trade, has thrown the competition open to sculptors of all nations. This, unquestionably, is taking a liberal view of the nature of Art, but it may be doubted whether the society, in adopting it, is not going beyond its avowed mission. The Art-Union was founded with the object of affording encouragement and patronage to *British Art*, combined, however, with the purpose of disseminating a love of Art, by the possession of its productions, among all classes. If, then, the funds of the society are expended upon a foreign, rather than an English, work, such an allocation of the money—presuming, of course, that a foreigner bears away the palm in competition, and this seems probable when, as experience teaches, the most distinguished of our sculptors generally decline to enter the lists—appears to us scarcely a legitimate expenditure, according to the principles on which the institution mainly rests for public support, and which have almost invariably hitherto guided its acts. It may be argued that prizeholders are not interdicted from selecting foreign pictures, as sometimes they have done; but these works are among those contributed to our metropolitan exhibitions, and are, in most instances, by artists resident in this country: prizes are not allowed, we believe, to be chosen from the French and German galleries open in London.

THE WINTER EXHIBITION, under the direction of Mr. H. Wallis, has been a great success—greater, we understand, than on any previous occasion. The "sales" have been very large, and the "admissions" numerous. Certainly the collection was of first-rate excellence; the pictures exhibited were generally small, and although, for the most part, by the best masters, not very

costly. While, consequently, they were such as all lovers of Art would covet, they were within the reach of persons of ordinary means. Mr. Wallis deserves all he has gained; to his energy, judgment, and experience, we have been indebted for one of the most interesting exhibitions ever held in the metropolis.

THE PANORAMAS IN LEICESTER SQUARE, which for so many years have been a source of amusement and instruction to thousands of visitors, are about to be closed, in consequence of the death of Mr. Burford, the last proprietor, and of the lease of the premises having terminated. It is, however, announced that during the present season several of the most popular pictures will be re-produced, as a kind of farewell exhibition, commencing with "Rome," which is to be followed by the panorama of "Athens." We strongly recommend those who have never paid a visit to these most interesting scenes, to avail themselves of an opportunity which may never recur: the prospect of losing one of our oldest and most popular pictorial exhibitions is to be regretted.

MR. SELOUS' 'CRUCIFIXION.'—In this picture, which is to be seen at Messrs. Jennings', in Cheapside, is presented a more comprehensive essay than has, we believe, ever before been attempted on the subject of the Crucifixion. Independently of the extent to which the subject is worked out, the eye is gratified by the uniform quality of the drawing and painting on a surface so large. The Crucifixions of all the ancient and the pietist painters turn upon a common conception which they have embodied, some with the determination to show only executive power and beauties, while others have devoted themselves entirely to expression, regardless of the canons of composition. To describe in a few words this picture—the whole of the nearest plane is filled with such a mixed crowd as might be supposed to be attracted to Calvary to witness the sufferings of our Lord. Herod Antipas, who is present, mounted on a white horse, is giving orders to disperse the people. In the centre, and at a little distance, appear the three crosses. "It is finished." The time chosen is the ninth hour, and a beam of light strikes downward on the Saviour, and on the thief to whom Jesus promised Paradise, while the other who mocked him is left in darkness. This is the most impressive passage in the picture, and stands self-explained. As a background to the whole, the walls and lofty buildings of the city extend from left to right, and above these rises the Mount of Olives. In considering the excellence of the painting, in both figures and buildings, a question might arise as to the whole being the work of one hand; but having been long familiar with the large pictures by Mr. Selous, we know that he paints figures and buildings equally well. In the large assemblage of persons present, prominence is given to remarkable characters mentioned in the New Testament, and others who are presumed to have been present—as the centurion whose servant Jesus restored to life, the woman taken in adultery, the Syro-Phœnician woman whose child Christ healed, the converted centurion mocked by his comrades, the chief executioner, Joseph of Arimathea, and a central group, composed of SS. Mary, Mary Magdalene, Martha, John, and others; and these figures differ from all around them, but bear a likeness to the impersonations of the same in certain of the old masters. But this must be intentional in reference to them—an acceptance of forms which it would be at once difficult to supplant. To conclude: the desire to meet every allusion to his subject may have led the artist into improprieties; but there has never been a picture of the Crucifixion to which more earnest study and research have been given.

HORTICULTURAL GARDENS, SOUTH KENSINGTON. —A suggestion having been made to the Royal Horticultural Society by the Prince Consort, a short time before the lamented death of his Royal Highness, that it would be of service both to the society and to sculptors that the gardens at Kensington should be opened for the reception and exhibition of sculptured works, the council has made arrangements for carrying out the project in the months of May, June, and July. In order to do this in the most satisfactory manner, the members of the Sculptors' Institute were



applied to, to decide upon the acceptance or rejection of the works offered for exhibition, and to manage all details. The committee appointed by the Institute to undertake this responsible duty consists of Messrs. W. C. Marshall, R.A., J. H. Foley, R.A., H. Weekes, R.A., W. F. Woodington, and E. B. Stephens. The Horticultural Society has voted a sum of £500 for the purchase of one or more of the exhibited works, if deemed of sufficient merit; and it is proposed to expend a similar sum for the same purpose in each of the two following years.

ONE of the rooms at the French Gallery, Pall Mall, is at present filled with an extensive series of fine photographic pictures, portraits of the royal families of England, Denmark, and Belgium, and therefore possessing, just now especially, a peculiar national interest. These portraits were chiefly, if not wholly, taken at Brussels a few months since, by M. Ghémar, photographic artist to the King of the Belgians; they represent the various illustrious personages, singly or in groups, and are of almost every conceivable size, from the exquisite little *carte de visite* to life size. Those which would, of course, attract the greatest attention, are those of our beloved monarch and of the Prince and Princess of Wales; the former robed in the sombre garb of widowhood, the latter wearing respectively the air of youthful manhood and that of feminine grace and sweetness. We have not yet seen a photographic picture which does full justice to the peculiarly lovable face of the Princess; even M. Ghémar's portraits, though the best we have examined, do not quite satisfy us as to expression; but there is in the same room a life-size drawing, in chalk, by him, copied from a photograph and finished from the life, which is as near truth as Art can embody. Similar drawings, and quite of equal merit, of the Queen and the Prince of Wales, are exhibited with it. M. Ghémar may reasonably expect that his collection will find numerous admirers during the season. Looking at his works simply as examples of photographic art, they are really fine, and will well repay a visit.

MESSRS. DAY AND SON have issued proposals to publish two very interesting works in chromolithography. One, to be edited by W. H. Russell, LL.D., will picture the "progress" of her Royal Highness Alexandra, Princess of Wales, from Copenhagen to Windsor: this will consist of thirty prints. The other will be a chromolithographic print of the marriage, selecting the moment when, the "two being made one," the Prince leads his young bride from the altar. Messrs. Day promise that all the appliances of their art shall be exerted to produce the best example of it that has ever been issued in any country, and there can be no doubt this pledge will be redeemed. *Colour* seems to be of essential importance in a work of this class, where so much of the brilliancy of the scene depended on it. Mr. G. H. Thomas, the artist who is to paint it, was, by direct command of her Majesty, afforded all possible facilities on the memorable 10th of March, and perhaps there is no British painter who can do such a work so well. It is an especial recommendation of this picture, that the fac-simile copies of it can be, and will be, published, while the happy theme is yet fresh in the memories of the millions who shared the pleasure of that eventful day.

MESSRS. WINSOR AND NEWTON have published recently some outline designs for those who practise the art of illuminating. The most popular just now is one of an heraldic character, comprising the armorial insignia of the Prince and Princess of Wales, surrounded with suitable floral emblems, and accompanied by appropriate inscriptions and mottoes. The others are the national songs of "God save the Queen" and "Rule Britannia," which are also similarly decorated. These designs do much credit to the taste and heraldic knowledge of an amateur artist—the Rev. C. Boutell. They will furnish pleasing occupation to those who are skilled in the fashionable art for which the drawings are intended.

WE must expect, for a considerable time to come, to see portraits of every size and degree of excellence of the newly-married royal couple. The London Stereoscopic and Photographic Company are early in the field with a pretty illuminated sheet, containing, in the centre, vignette

photographic portraits of the Prince and Princess of Wales. The likenesses of both are good, though a little severe in expression: the "surroundings," the coat of arms, the floral garlands, &c., by the Rev. C. Boutell, are neat in design and appropriate to the occasion.

ANCIENT TAPESTRY.—Mr. J. Attenborough, of the Strand, has recently purchased a series of magnificent tapestries, executed for the Count Horace Archinto, of Milan, from cartoons by Giulio Romano. Five of these works, representing the triumphs of Scipio Africanus, are now being exhibited in Wellington Street, near to the Lyceum Theatre, where we had just time to give a glance at them before closing our sheets for press. We can do no more under the circumstances than recommend these extraordinary examples of textile art to the notice of our readers, as an exhibition most worthy of a visit. The tapestries are all of large dimensions, the figures introduced being of life size.

DUNN'S GLASS-CASED WATCHES.—The nature of his improvements in watches and pocket time-keepers is concisely and clearly explained in the specification for his patent by Mr. Thomas Dunn, of Pendleton, near Manchester. This invention consists in making watches with glass covers over the inner works, to keep out both the air and dust, and other injurious substances, and in lightening out the inner framework, so that the whole, or nearly the whole, of the machinery may at all times be seen in operation, and thus the presence of any small particle of grit or dirt may be detected before it causes any injury. An outer metallic frame may be attached by a spring when desired. And these watches also have a double safety shank, working on a swivel, which enables the wearer to use at the same time both a neck-guard and a short chain, and enables him to turn the watch without inconvenience; and the swivel possesses the further advantage of securing the shank from any risk of being twisted off by violence.

THE ARCHEOLOGICAL CONGRESS FOR 1863.—The Archaeological Institute has decided upon holding its meeting this year in July at Rochester. The Marquis Camden, K.G., is to be president; and Professor Willis, president of the British Association, the Very Rev. Dean Hook, and Lord Talbot de Malahide, will preside respectively in the sections of architecture, history, and mediæval antiquities.

MR. NOEL PATON, R.S.A., an artist of the highest repute in his native country, Scotland, and also among us, has, it is said, received a commission from her Majesty to paint a picture-memorial of the Prince Consort, the subject being the royal widow surrounded by her children.

THE SECOND CONVERSAZIONE given this season by the Artists and Amateurs' Society took place on the evening of the 26th of February. Among the numerous works exhibited in the room, we may particularly mention 'The Confessional,' a Spanish subject, by Long, an artist whose name is unknown to us, but of whom, judging from this example, we shall expect to hear more; for though the picture is not without faults—a prominent one being the wall behind the young girl, which has the appearance of sky rather than a piece of painted masonry—the figures and accessories show talent of no common order.

SHAKSPEARE'S HOUSE.—The rooms added to the birthplace of Shakspeare, by the addition of the houses on each side—which have been restored to the original block as it was supposed to exist when occupied by the poet's father—are now being fitted with cases to form a Shaksperian museum and library. The valuable collection of documents, which belonged to the late R. B. Wheler, Esq., and have been presented by his sister, are of the greatest interest to the student of the poet's personal history. Large collections in connection with the town also came from the same source, and there is promise of much more, so that there is little doubt of a museum of most peculiar interest being established.

ART-UNION OF LONDON.—The programme issued by the council for the current year is peculiarly attractive. Besides the fine marble statue by Marshall of 'The Dancing Girl Reposing,' the prizes are to include copies of a bust of her Royal Highness the Princess Alexandra, reduced

by Mrs. Thornycroft from the original. We are informed that her Royal Highness has never sat, in England, for any other portrait in sculpture or painting.

MR. J. T. WILLMORE, A.R.A.—We have heard with exceeding regret of the death, on the 12th of last month, of this well-known engraver. The intelligence reached us too late to do more than announce the event; next month we hope to be in a position to refer to Mr. Willmore's career and works.

THE SOCIETY OF FEMALE ARTISTS will open its annual exhibition in the middle of this month, at the new gallery of the society, 48, Pall Mall. Pictures must be sent in on the 7th and 8th of the month. The school which has been established by this society for the study of the costumed figure, at their gallery, 48, Pall Mall, will necessarily be closed during the exhibition.

TRAFALGAR SQUARE.—Sir Edwin Landseer is now engaged in the studio of the Baron Marchetti, on the lions for the Nelson monument. The figure of Nelson is in Craigleith stone, but it is determined that the lions shall be in bronze, because the cost will be less than if they were hewn out of granite—the material, we believe, first determined on: a crying error, that the primary should be in a base material, and the subordinates in a precious metal. The lions, moreover, are in different attitudes, whereby the moral force of the symbol is enfeebled.

THE PICTURES collected and exhibited under the auspices of the New Water-Colour Society are now at Manchester. They will be conveyed thence to Liverpool, and then be returned to London, to be disposed of by lottery for the benefit of the distressed in Lancashire.

SOME PHOTOGRAPHIC PICTURES by Mr. F. M. Good, of the Minorities, are among the clearest and most perfect landscapes we have seen for a long time. The principal one is a view of St. Paul's and the river side, taken from Southwark Bridge; it is capital: the noble cathedral towering, in height, length, and breadth, over the surrounding buildings, and yet keeping its place, pictorially, in the distance. The smaller specimens include some views taken in the pretty village of Barfreston, near Deal, which possesses a fine old church, remarkable for its enriched architecture.

MESSRS. DAY AND SON are publishing, in parts (of three prints), Mr. Francis Bedford's Photographic Tour in the East, in which, by command, he accompanied his Royal Highness the Prince of Wales. As photographs they are of the very highest merit. Mr. Bedford is among the best, if not the best, of our English landscape photographers, while no more interesting series of subjects could by possibility be brought together; it is sufficient to say it comprises views in Egypt, the Holy Land, and Syria, Constantinople, Athens, the Mediterranean, &c.

THE NEW WATER-COLOUR SOCIETY has elected as Associate members, Mr. Shalders, the landscape painter, and Mr. H. G. Hine, formerly on the staff of the illustrators of *Punch*.

GREEN PAPER HANGINGS WITHOUT ARSENIC are amongst the many apparently simple productions which even intelligent people are disposed to consider as easy to be produced, if manufacturers would but undertake to make them. There are conditions, however, attached to the successful manufacture of wall-papers that have long rendered non-arsenical green papers *desiderata* that had yet to be accomplished, until the problem was very recently solved by Messrs. Turner and Owst, of Pimlico. These gentlemen, after much patient research and many careful experiments, have succeeded in producing a paper which is absolutely what it professes to be—"without arsenic." It is a bright, and, indeed, a lustrous emerald green—permanent, and qualified both to look well by day, and to light up well by artificial illumination. Several very good patterns have already been printed, and others will doubtless soon be added to the series. The shades of the colour, we may add, that have been adopted will admit of being made both darker and lighter; and thus a paper is now in existence, which may fairly claim to rival the arsenically coloured papers on their own grounds, while it certainly is far superior to them all, because it is *bonâ fide* "without arsenic."



**WORKS OF ART IN THE ONYX MARBLE OF ALGERIA.**—A numerous and richly varied collection of these singularly beautiful and very interesting objects is now exhibited in London, in the establishment of Messrs. Howell and James, in Regent Street. The discovery of this unique material, and the specimens of it that were conspicuous amongst the richest treasures of the French Courts, we described last year in our "Notabilia" of the International Exhibition. In a commercial point of view the display of the onyx marble at the Exhibition was a triumphant success; so that it is easy to understand that a welcome was certain to await the arrival of the fresh collections that have been entrusted to the care of Messrs. Howell and James. The onyx marble now in London is remarkable for its varied hues, and its rich and delicate veining. Some of the specimens are darkly clouded, while others are of a peculiar pale green, and closely resemble the jade of China. The objects that have been executed from this remarkable material comprehend almost every imaginable variety of work of decorative Art, and they range in size from a tazza four feet in diameter downwards. The purest taste has determined the forms of the several varieties of these objects, and they have all been executed with admirable skill. We congratulate Messrs. Howell and James on so rare and so charming an addition to their always attractive collections.

The fine collection of English pictures formed by the late Elhanan Bicknell, Esq., of Camberwell, is advertised for sale, by Messrs. Christie and Manson, on the 25th of the present month. It is one of the most important in the kingdom, and is especially rich in the works of Turner.

THE CRYSTAL PALACE celebrated the Royal Marriage with a festive loyalty that was worthy at once of the occasion, and of the reputation of the Palace itself. The interior of the building was decorated with flags and wreaths, and with a multiplicity of conventional banners, that would have looked much better, had they had any definite purpose or meaning. But when the day closed in, and the gas was lighted on the memorable 10th of March, a more brilliant spectacle than the interior of the Crystal Palace can scarcely be conceived.

MR. HERRICK has received a commission from the Clothworkers' Company to paint for their halls two whole-length portraits of the Queen and the late Prince Consort.

At one of the counters in the Soho Bazaar are some curious and most ingenious pictures, worked in silk and other materials, by Mrs. Ward, an Irish lady residing at Coleraine. The subjects consist of landscapes, figures, and architecture; the pictures presenting the appearance of very careful etchings, as, for the most part, they are copied from engravings. Mrs. Ward, to whom was awarded a prize both at the Great Exhibition of 1851 and at the New York Industrial Exhibition, undertakes to give instruction in this novel and pleasing art. She is at present in London, we believe, and may be heard of at Counter 135, in the Bazaar, where her specimens are exhibited.

THE PRINCE CONSORT MEMORIAL.—The designs for this work have been submitted to her Majesty at Windsor, and will shortly be exhibited to the public, in one of the apartments of the Houses of Parliament it is said.

THE SCULPTORS' SOCIETY OF ENGLAND, which is about to have an exhibition in Conduit Street, is not to be confounded with the Sculptors' Institute. We do not understand that any of the first-class men are members of the "Society," or that there is any prospect of an exhibition of importance.

THE 1851 TESTIMONIAL is reported by Mr. Joseph Durham to be in such a state of forwardness as to remove all doubts of its being inaugurated on the day appointed by her Majesty, viz., the 5th of June.

MESSRS. HUNT AND ROSKILL have produced a very charming medal of the Prince and Princess of Wales, in commemoration of "the Marriage." It is the work of Mr. L. C. Wyon, and does him much credit.

THE LATE MARQUIS OF LANSDOWNE, it is stated on good authority, purchased, within a very short time of his death, pictures in the Winter Exhibition to the value of between £900 and £1,000.

## REVIEWS.

THE FINE ARTS AND CIVILISATION OF ANCIENT IRELAND. Illustrated by HENRY O'NEILL. Published by SMITH AND ELDER, London.

That "Truth is the daughter of Time" is a very old aphorism, but it receives fresh confirmation in the great change which has occurred in opinions popularly expressed on ancient Ireland. No man would now have the hardihood of a Ledwich, and assert its want of civilisation, nay, its positive barbarism, until a very recent time. The tendency now flows the other way, and we may reasonably fear a claim, almost as absurd, for its profound civilisation in pre-historic ages. Such is the tendency of Mr. O'Neill's lucubrations, who is disposed to argue that the improvement of Europe generally, and of the East particularly, resulted from a study of Irish Art, and missions from Ireland in ages long past. The sort of argument used to prove all this, is similar to that which besets the student of Welsh history; and we become astounded, if not instructed and convinced, by the clearest details of events that happened in obscure places two thousand years before the birth of Christ. One of these "statements of great importance" we give in our author's own words. After describing the foundation of a parliament at Tara by the monarch of the Milesians, the "fact," in its full importance, is thus stated:—"It was more than two hundred years before the time of King Solomon, and less than two hundred years after the Israelites entered Canaan. None of the states of Greece were formed then; the Assyrian empire was not in existence; Rome was not founded; nor had Lycurgus legislated for Lacedæmon till above five hundred years after this Irish parliament was established."

No unprejudiced mind can refuse assent to the just claim made for all honour to the ancient Art-works of Ireland. Their manuscript enrichments are unrivalled for elaboration and beauty; their metal-work, and general decorative designs, peculiar for style and manipulation. But we cannot hence argue, as our author does, that this influenced the styles of the whole civilised world. Thus, when he speaks of the churches in Norway as "richly decorated in the Irish style," a Norwegian antiquary might declare the Irish style but an offshoot of the Norwegian; and this, with the example of Worsæ before us, we have little doubt he would do. Irish Art may thus be a refinement upon Runic Art, which exhibits the same characteristics of elaborate interlaced enrichment, combined with serpent and animal forms; and all may be traced through changes of time, and modifications of taste, to the fertile fancies of the Eastern nations.

The examples of early Irish Art given in this volume are of much interest and beauty, but they are too few to do justice to the subject. The Devonshire crozier, St. Patrick's bell, and the Tara brooch only are depicted, and, with the exception of the crozier, have been published before; it is much to be regretted that other fine works are still unrepresented. The time is yet to come when the world in general will be furnished with delineations which will do full justice to these marvellous old Art-labours, and teach a reverence for the glories of "Old Ireland."

The concluding chapters of this volume might well be spared. The disputes about round towers appear interminable, and the theories so conflicting and unsatisfactory, that we are disposed now to rest on that which asserts them to have been "built by the ancients for the purpose of puzzling the moderns." Dr. Petrie and his book on this subject are demolished to our author's own satisfaction, and so we are thrown again into the darkness of conjecture and the gloom of the profoundest antiquity. Good taste might have cancelled the concluding chapter of the book with much advantage; but the author's zeal is more visible than his discretion throughout the entire work. As he shows ability and enthusiasm, let us hope he may do more justice to himself and his subject in some future and completer essay on the Art of his loved land.

A MANUAL OF HERALDRY, HISTORICAL AND POPULAR. With Seven Hundred Illustrations. By CHARLES BOUTELL, M.A. Published by WINDSOR AND NEWTON, London.

The study of the science of heraldry is one which occupies the attention of comparatively few persons; to most individuals it seems a kind of dead language of no practical use, while to others it appears nothing more than a species of hieroglyphic distinction of rank handed down to us from the days of chivalry, the descendant of a semi-barbarous age, and, therefore, totally unsuited to the period in which we live. Centuries back heraldry formed no

small portion of the education of princes and nobles; they were learned in "fields," and "diapers," and "charges," and "tinctures," and "subordinaries," and "cadency," and all the other diversified technicalities of the science; and to study it was not considered unworthy of many most learned men. Within the last few years attention has been once more directed in some degree towards it, in conjunction with the critical examination of antiquities; for the use of heraldry as a key to historical and biographical information is too obvious and important to be ignored; in addition to which the revived art of illumination—now a very fashionable acquirement—has rendered some knowledge of its hidden mysteries almost a necessity.

Mr. Boutell's volume must find favour with those who are interested in the subject, but especially is it valuable to the student. "While directing the attention of such," he says, "to the heraldry of the past, I am anxious to impress upon them the remembrance of the fact, that the main object of our inquiry has reference to our own present use and application of heraldry in the days of Queen Victoria. All true heraldry is historical, though it by no means follows that it must always be necessarily popular. Our heraldry, however, is to be such as may claim to be entitled both 'popular' and 'historical'; but the historical condition of our heraldry does not imply that we should enter into the elucidation of mediæval heraldry, purely for its own sake." It would be impossible to comprehend the science without reference to the period of its birth and growth; but it does not, therefore, result as a necessity that the study of mediæval heraldry should be undertaken and conducted for the purpose of reproducing it. Arguing, as the author does, that though the arts of the middle ages are replete with valuable teachings for ourselves, and yet are not by any means calculated to be reproduced by us in their original condition, so we ought to adapt our knowledge and practice of heraldry to present requirements, and so to expand its range that it may become applicable to the necessities of the future.

The object of this volume is clearly to exhibit and define the subject as a guide to, and interpreter of, history, art, and archaeology. Mr. Boutell divides it into thirty-three chapters, of greater or less length, as the matter treated of requires, but the whole forming a comprehensive and well-digested treatise. The plan of division, though it might possibly find, on the score of arrangement, an objector in the professional herald, is that which seems the best adapted to those for whom the book is more especially produced. Sixty engraved plates exhibit seven hundred examples of armorial bearings of every diversified kind, but the numbering of these examples is occasionally obscure as to reference; we take as an instance the plate headed "Cadency," which contains seven engravings only, but the marginal figures indicate Nos. 399, 432, 441, 459, 460 to 467, as if there were twelve. In the plate headed "Banners" we notice a similar error. These little mistakes are perhaps nothing more than oversights, which will be corrected in a second edition.

THE VALUE AND INFLUENCE OF ART AS A BRANCH OF GENERAL EDUCATION. Two Lectures, being part of a Course delivered at Oxford. By W. COLLINGWOOD, Associate of the Society of Painters in Water-Colours. Published by KENT & Co., London.

We are always pleased to welcome an artist in the field of literature; especially so when his writings tend either to the elucidation of Art, or to advance its interests; and it is to be regretted that so few of them, by comparison, will take the trouble to become teachers with the pen, as well as the pencil. It may be affirmed almost as an incontrovertible axiom, that no one can write satisfactorily and truly on any subject of a scientific character who has not studied it both theoretically and practically. We know this doctrine is disputed as regards Art, still we hold to the opinion that a man unacquainted with the use of the pencil in his own hand is not a critic to be implicitly relied on when he sits in judgment on the works of others, however learned he may appear. It is not necessary that one should understand the business of a tailor ere he presumes to decide on the proper fit of a garment, but it is necessary that one who talks about Art should have some experience, derived from his own practice of the conditions, so to speak, under which a picture or any other work of Art has been produced. A person may feel pleasure in looking at it, or be may be indifferent to it—this is a question of taste; to pronounce a just verdict upon it requires evidence such as can be gathered only through the operations of the studio.

Mr. Collingwood is a practical teacher, and therefore is entitled to speak with authority, though the



immediate subject of his two lectures is one which another than an artist might entertain and profitably discuss; for the value of Art, as a link in the chain of general education, has now been almost universally felt, acknowledged, and acted upon. But it is his treatment of the theme, combining, in no small degree, practice with principles, which is the special recommendation of the contents of this pamphlet: he not only enforces the necessity of a knowledge of Art, but points out what true Art is, and some of the means by which it may be attained—advocating not a mere superficial, theoretical acquaintance with it, but the simple, earnest study of nature, *pencil in hand*, for the purpose of discovering, and arresting, and conveying to others her inexhaustible treasures of beauty and wisdom.

A LABOUR OF LOVE. Engraved by H. C. SHENTON and C. H. JEENS, from the picture by T. F. DICKSEE.—“IDYLLS OF THE KING.” Designed and engraved by P. PRIOLO. Published by the Art-Union of London.

These two works will become the property of the subscribers to the Art-Union of London this year. Mr. Dicksee's picture forcibly reminds us of some of the subjects which Mr. Poole's pencil, in earlier times, was accustomed to represent: a young Irish mother, bare-headed and bare-footed, with her child seated across her shoulders, hastens along a roadway in a dreary moorland country; mother and child, and the dog scampering by their side, all apparently in full enjoyment of the fresh air and vigorous exercise. There is some excellent drawing in the figures, and the wild, treeless landscape, with the mountain spring winding through its midst, looks like a true bit of nature. The engraving is far above the average of those more recently issued by the Art-Union. Mr. Priolo's sixteen designs in outline, illustrating Tennyson's “Idylls of the King,” which were selected by the council of the society from many sent in competition, contrast greatly with the other, as opposing a kind of classic historical composition to a simple domestic subject. There is much refined feeling and beauty of design, combined with thoughtful and not unpoetic imagination, in these drawings, which only want more freedom of pencil to render them clever. In grouping and general arrangement of the figures, the artist shows both ingenuity and skill, and the meaning of the poet's lines seems to be fully comprehended, as well in the treatment of each subject as in the individual characters.

THE LAW OF ART COPYRIGHT. The Engraving, Sculpture, and Designs Acts; the International Copyright Act; and the Art Copyright Act, 1862. With an Introduction and Notes. By E. M. UNDERWOOD, Esq., of the Inner Temple, Barrister-at-Law. Also an Appendix, containing the Evidence communicated to the Society of Arts on Piracy of Works of Art, and Forms for the Use of Artists, &c. Published by JOHN CROCKFORD, London.

The comprehensive and voluminous title adopted by Mr. Underwood plainly indicates the character of his book, which is a reprint of the various statutes passed by the legislature for the intended protection of artists of all kinds, from the first Act, commonly called Hogarth's, to that passed last year, and which, it may be presumed, has set the matter at rest, for some time to come at least. The subject of copyright has so frequently been discussed in our pages that it would be quite superfluous to reopen it; all that is needful for us to do at the present time is to direct the attention of artists, and all others interested in Art of every kind, both buyers and sellers, to the state of the laws now in force, which is here set forth, and, by the aid of Mr. Underwood's notes, is rendered as intelligible as such documents generally are to the uninitiated in legal phraseology. How far the last Act in the statute book may remedy the evils which led to its being passed remains to be proved, but one has only to read the evidence supplied to the committee appointed by the Society of Arts, extracts from which appear at the end of the little volume before us, to feel satisfied that some remedy was needed for a moral disease shared alike, too frequently, by both artists and dealers, but by which the public were generally the greatest sufferers.

THE COMMISSIONED OFFICERS OF THE NORWICH VOLUNTEERS. Lithographed by J. H. LYNCH, from the Picture by C. L. NURSEY. Published by C. L. R. W. NURSEY, Norwich.

If any one thing more than another can put to the test the skill of an artist, it is the effective grouping and general management of such a subject as this, where the figures are numerous, and their costumes

give no variety of colours. What the original painting may be we cannot say, but, judging from the print before us, there can scarcely be a doubt of Mr. Nursey's success. The loyal gentlemen who hold rank in the Norwich volunteer corps have mustered on the range at Moulsey Heath,—a capital place, by the way, for parade and evolutions,—the butts forming a background to the picture. The grouping has been well studied, so as to give as much variety of action and attitude as possible without concealment of the features, or leaving any one of the officers in a position where he cannot be well seen and easily recognised. The whole of the figures are portraits taken from life: the print, which has a local interest chiefly, will therefore be popular among the inhabitants of the ancient city of Norwich.

PATTIE DURANT: a Tale of 1662. By CYCLA, author of “Aunt Dorothy's Will;” “Daybreak;” “Warfare and Work,” &c. Published by VIRTUE BROTHERS & Co., London.

The stirring period of the great Civil War, and the years which immediately preceded and followed that momentous national event, have supplied, and will, doubtless, long continue to supply, a mass of materials for the historical novelist. “Pattie Durant” is a little story, founded on assumed facts, arising out of the passing of the Act of Uniformity in the reign of Charles II. Pattie's uncle, Master Aires, is one of the ejected clergy, and is imprisoned under what was then, and still is, known, though repealed long ago, as the “Five-Mile Act,” which forbade any minister who refused to take a particular oath to remain within five miles of a place which sent members to parliament, or within any town, village, or parish, where he had been “vicar, parson, lecturer, or preacher.” Besides Master Aires and Pattie, numerous other characters are introduced as subordinates, each and all contributing their share to the interest of an agreeably-written tale, which, notwithstanding a strong leaning in favour of Non-conformity, is free from sectarian spirit; its tone is catholic, and its teaching sound and wholesome.

It is not often we think it necessary to direct attention to the typography of a book like this; but “Pattie Durant” is so admirably printed—in a type and form identified with the period of the story—and is altogether produced with so much neatness, as to deserve notice. There may be a certain amount of affectation in clothing modern authors in old costumes, yet if the dress is becoming and excellent of its kind, we see no objection to it, but rather the contrary.

FLOWER AND FRUIT DECORATION; with some Remarks on the Treatment of Town Gardens, Terraces, &c.; and with many Illustrations of Colour and Contrast applicable to both subjects. By T. C. MARCH. Published by HARRISON, London.

Most visitors to the International Exhibition without doubt noticed the cpergnes, filled with flowers and fruits, contributed by Messrs. Dobson and Pearce. These were made from suggestions furnished by the author of this little book, who obtained, some short time since, the prizes for table and drawing-room decoration, offered by Sir C. W. Dilke and Lady Dorothy Nevill, and awarded by the Horticultural Society. To enable every housekeeper to be her own “table-dresser,”—or, at least, to be able to give suitable instructions to those in her service,—Mr. March has published the results of his experience and practice in the art, for “art” it certainly is. Beyond this, however, is much information on matters indirectly bearing on the subject, such as the purchasing of flowers in London, the laying out and treatment, floriculturally, of the plats and terraces of houses, &c. &c. We strongly recommend this treatise to all whom it may concern, and who have the power to indulge in such natural luxuries as are here brought under notice.

THE LADY OF THE LAKE. By SIR WALTER SCOTT. With Photographic Illustrations by T. OGLE and G. W. WILSON. Published by A. W. BENNETT, London.

An edition of this popular poem, got up in the usual costly style of a gift-book, and illustrated with a dozen or more photographic pictures of places referred to in the poem. It is questionable whether photography employed to such a purpose can successfully compete with wood engraving; certainly the examples here given must decide the question against the former. They are not good in themselves; undoubtedly far inferior to those issued last year by the same publisher in Mr. and Mrs. Howitt's “Ruined Castles and Abbeys of Great Britain.”

WORDSWORTH'S POEMS FOR THE YOUNG. With Fifty Illustrations by JOHN MACWHIRTER and JOHN PETTIE, and a Vignette by J. E. MILLAIS, A.R.A. Engraved by DALZIEL BROTHERS. Published by A. STRAHAN & Co., London.

Twenty or twenty-five years ago, the engravings which illustrate this edition of Wordsworth's beautiful poems for children would have passed muster fairly; now the majority of them, at least, are quite unworthy of the condition to which the art of wood-engraving has attained. We know enough of what Messrs. Dalziel can do to feel assured the fault lies not with them; no engraver, however skilful, can give refinement to drawings coarsely put on the wood, as these must have been, nor grace to compositions neither elegant in design nor true to nature. It is a pity it should be so, for the book is evidently got up at considerable cost, and is, in all other respects, worthy of commendation.

THE INDUSTRY, SCIENCE, AND ART OF THE AGE. By JOHN TIMBS, F.S.A. Published by LOCKWOOD & Co., London.

We may briefly describe Mr. Timbs' work as a condensed history of the International Exhibition of last year, with a description of its multifarious contents. He has carried out his plan comprehensively, methodically, and with judgment. As a simple record of the great undertaking, gleaned as well from what others have said about it as from his own observations, it will be found a serviceable and interesting book of reference, containing much valuable and instructive information.

COUNT EGDMONT: as depicted in Painting, Poetry, and History, by GALLAIT, GOETHE, AND SCHILLER. By H. SCHÜTZE WILSON. Published by SMITH AND ELDER, London.

This little book, which consists of but thirty-five pages, contains a mine of thought. It tells in touching language the sad story of the gallant soldier, and pictures forcibly his fate. The subject is treated so gracefully and with so much eloquence, that the actors in the terrible drama seem actually before us, and we feel as if we were taking part in the scene that closes the life of the hero whom painting, poetry, and history have alike glorified and given to “eternal fame.” Mr. Wilson is an enthusiast, but does not view his theme wildly. He has carefully studied the three great men in whose footsteps he follows; chiefly, however, he luxuriates with the painter Gallait, whose grand pictures will be long remembered as the very best among many good ones sent to England from Belgium in 1862. Mr. Wilson is a fervid yet rational critic, earnest in admiration yet judicious in praise, and the language in which he writes is graceful and powerful.

PRINCIPLES OF DESIGN IN ARCHITECTURE. By EDWARD LACY GARRETT, Architect. Published by VIRTUE BROTHERS & Co., London.

A comprehensive and clear exposition as deducible from nature, and exemplified in the works of the Greek and Gothic architects, this little manual commends itself to every student who has already acquired some knowledge of the various styles founded on the two great systems of Classic and Gothic. Mr. Garrett admits he has not stated *all* the principles in the theory of architecture, nor perhaps even the most important of them; his object being rather to enlarge on those points which he considers to be most neglected in the present “notoriously defective practice of the art.” Architectural shams and fallacies are denounced by the author with as much indignation, if not with as much power of language, as Mr. Ruskin employs for the same purpose.

A WELCOME: Original Contributions in Poetry and Prose. Printed by EMILY FAITHFUL, London.

This is one of the most graceful volumes ever issued from the British press; altogether a most beautiful specimen of typography, arranged with much taste, and very elegantly, though simply, bound. It is designed as a proof how well women can do the work of the printer; it has rarely been done better. Miss Faithful may, with this book, take rank beside the best printers of England. It is dedicated to her Royal Highness the Princess of Wales, and consists of a number of small sketches and poems, for the most part by “eminent hands.” It is one among the thousand tributes of affectionate homage laid at the feet of the young Princess of Wales, and cannot fail to receive the “WELCOME” it gives.



## THE ART-JOURNAL.



LONDON, MAY 1, 1863.

THE  
REVIVAL OF THE FINE ARTS  
IN THE EIGHTEENTH AND NINETEENTH  
CENTURIES.\*

BY THE CAVALIERE M. A. MIGLIARINI.

## SCULPTURE.



SCULPTURE must not be confounded with her younger sister, Painting; for she is jealous of her prerogatives, and of her boundaries, though confined within narrower limits.

The sculpture of the last century dates from the school of Bernini. Bernini, a man of extraordinary talents, but who had not the courage to act with independence, lest he should lose the patronage of his contemporaries, and never become rich. Before his time flourished the school of imitators of Michael Angelo, though removed to a vast distance from the great master. They disgusted the public by their exaggerations, and caused sculpture to fall into disrepute, until its legitimate use was perverted for mere purposes of decoration. Bernini was resolved to render sculpture attractive and pleasing to the eye; and to avoid the hard appearance of the marble, he added an almost inimitable finish to his works, giving such tenderness to the surface that it looked like wax. By carrying this quality too far, he approached the limits of a counterfeit of nature; a fault to which all are liable who are ignorant of the maxim, that the imitation in which we delight is never an exact *fac-simile*, which can only cause disgust. Many artists followed the example of Bernini, or rather receded still farther from nature in the attempt to approach her too closely.

The French sculptor, Jean Antoine Hudson, was among those who strove to raise sculpture to her former greatness. His statue of St. Bruno, in the church of the Carthusians, in Rome, is a *chef-d'œuvre* of his time; the monastic habit, and the compunction expressed in the countenance of the saint, with his attitude of penance, harmonise well, and are finely rendered. Hudson's portrait of Voltaire, in the costume of the time, is a work in grand proportions, and deserves greater praise than it has received. The sculptor was also to have executed a companion statue to that of St. Bruno, to fill the opposite niche, the subject fixed on being St. John the Baptist. He had already prepared an anatomical study,

life-size, in the act of preaching, when, from some unknown cause, the work was suspended. He has, however, bequeathed to the youth of the present day, an example of the best anatomical treatment, of which artists and students of the academies constantly avail themselves. I have never met with any notice of Hudson's life or works; and the sole remembrance retained of either is due to public gratitude, elicited by his merits.

During this period many eminent sculptors flourished in France; but, as I am unacquainted with their works, I must refer my readers to their memoirs by French authors.

I cannot, however, pass in silence over the merits of one French sculptor, Etienne Falconet, who was, besides, a lively and accomplished writer upon Art.

His statue of Peter the Great, a semi-colossal equestrian group, which he himself cast in bronze at St. Petersburg, contains many points of excellence. A plaster-cast of the horse's head, when placed beside the celebrated antique head of a horse in Naples, also beside the horse's head in the Etruscan room of the Gallery of the Uffizi, in Florence, which is still better known, and beside other examples of a like nature in Rome, lost nothing by the comparison; or rather, the comparison enabled us better to appreciate the distinguished merits of Falconet's work.

Several artists in Rome about this time attempted to improve the state of sculpture; but the honour of the regeneration was reserved for a later period.

As many writers have already pointed out the merits of Canova, I shall only give a brief notice of him here. He studied from nature as his opportunities allowed, or rather, as nature appeared to him, whilst he was still a resident in his native land, Venetia. These studies produced the group of Dædalus and Icarus. A generous patron, perceiving the germ of future success, gave him the means to travel to Rome. There, he found himself in the midst of a new world; and he at once set to work to study the severe style of antique Art: the result of his labours appeared in his seated statue of Theseus, the conqueror of the Minotaur. When this work was placed beside his former group of Dædalus and Icarus, his friends remarked, that he had passed from one extreme to the other; and as he became aware that the public was not sufficiently advanced in the study of Art to follow in his footsteps, he, from that time forth, confined his imitation of the antique within such limits as not to offend the taste of his contemporaries, whilst adding many a seductive grace of his own—perhaps more than would have met the approbation of the sculptors of ancient Greece. He soared so high, however, that he left all modern sculptors far behind, though still, in my opinion, he was as much surpassed by the ancients. He rivalled Bernini in effacing the hard surface of the marble, but without allowing this quality to degenerate into an abuse. His admirable works are all well known; he was an amiable man, with an excellent heart, and exemplary in his moral conduct. His death was universally lamented, and the palm has been awarded to him among those who vied in the restoration of sculpture to her former dignified position.

We have already assigned Flaxman a distinguished place for rare endowments among the painters, and as far as I can judge by his numerous designs, and by the verdict of competent critics, I believe his productions in marble to be equally excellent. In order not to pass over his merits in this department of Art, it will be sufficient to remind the reader of a work by him, which we can more easily examine in

the plaster-cast than we can obtain a sight of the original. I wish to draw the reader's attention to the magnificent work he modelled in the lowest relief, the shield of Achilles, and in which he followed the well-known description of Homer. Though the subject was the poet's own invention, it is evident that Homer derived his idea from some work of Art which he had seen in his travels, at a period when Art was solely employed for decorative purposes, since sculpture applied to higher objects, such as the representation of the beautiful, only flourished some centuries later. Homer foresaw, however, that the Art might grow to higher perfection, after the examples presented to him in Egypt and in some of the cities of Asia; and he appeared to prophesy its future greatness when he attributed that perfection to the superhuman wisdom of Vulcan.

It is a well-known fact that, before Flaxman, all attempts to give a plastic form to the *clipeo*, or shield of Achilles, as described by Homer, had been fruitless; great labour had been expended on these attempts, but unhappily without result. The victory was reserved for the artist who had begun his career by giving us a series of illustrations from the story of the siege of Troy, and others taken from that of the perilous voyage of Ulysses. To Flaxman alone had been hitherto granted the power to comprehend the true poetic sentiment, and to reproduce the conception, of Homer. It might almost have been supposed that he was an eyewitness of the scene, or had beheld it in a vision; and what the Greek poet described in harmonious verse, Flaxman transformed into delightful images. I am not aware if this splendid work of Art has yet been engraved in separate parts, so as to enable the public to appreciate the marvellous truth and exact proportions of the composition;\* but from the form being circular, it is otherwise impossible to compare the separate parts and judge of their symmetry. It has been praised, but not as much as it deserves, though I may venture to assert, that all artists of eminence have expressed their admiration of it, and that when they have been able to procure a plaster-cast, they have held it as precious as a work of antique sculpture. If the fragments of such a work had been discovered underground, they would have filled the world with wonder, and numerous would have been the engravings made from them and the learned commentaries written on the subject; but neither engravings nor commentaries appeared, because the artist, the most modest of men, was yet alive; and perhaps, likewise, because it was hoped that he might still produce other works of equal power.

At the period when Canova first began to make himself known, and when Flaxman was occupied with his more severe studies, a French sculptor, named Schinard, appeared, whose works were appreciated by connoisseurs in Art. Unfortunately for himself, he reached Italy at the moment of a political crisis, and his name was quite unknown in his own country, where he is not mentioned in any history of Art, except in a note to the life of the contemporary painter, Benvenuti, in the "Biographie Française." To account for this neglect, it may be said that only one work of his remains, and that a ceramic group, about two or three feet high. But, it may be

\* Engravings from Flaxman's designs for the shield of Achilles exist now in Rome.—S. H.

The Shield was also engraved, about eighteen years ago, by Mr. Freebairn, of London, in six compartments. The style of engraving adopted was that known as Bates's Patent Anaglyptograph, one admirably suited for bas-reliefs, medals, &c., of which engraved examples have appeared in the *Art-Journal*.—[Ed. A.-J.]

\* Continued from p. 44.



asked, can this be sufficient to place him in the first rank of artists, and among those who laboured for the revival of sculpture? In reply, I must observe, that if the palm was assigned to this work in a competition in the city, which at that time contained the most celebrated artists, where it was pronounced superior to any other, and where Schinard was preferred before native sculptors; and, farther, if in it be found the inspiration of a wonderful genius, and we discover the signs of a step in advance nearer the goal, leaving numerous contemporary artists engaged in the same pursuit far behind,—ought we not to render justice where it is due? He was very young when he executed this group: what might he not, therefore, have produced had he been permitted to exercise his Art at a riper age, and had he met with those encouragements which are so necessary to success. If Dante had never written a line beyond the episode of Francesca da Rimini, or Torquato Tasso had only written the death of Clorinda, would both these authors have been refused a place among the first poets? Who does not perceive in the passages alluded to, the inspiration of men who rose above their sphere? *Ab ungue leonem.* The theme which was given out, and which was so successfully executed by Schinard, was the fable of Perseus, where the hero supports Andromeda, who faints in his arms whilst he lifts her from the rock to which she had been bound, to be devoured by the sea-monster, now lying stony in death. Perseus, on beholding her nearer, passes from pity to love; the beautiful victim, although secure of life, was but a moment before in despair, and is slowly reviving. The composition is new, and is treated in all its parts in an agreeable manner, the execution is admirable, and the whole style elevated and original; so that it might be mistaken for the work of an ancient Greek artist, which had been recovered from some buried city, such as Pompeii or Herculaneum. It is preserved in the Academy of St. Luke, in Rome, to which it was bequeathed as a mark of respect to the institution, by the artist Balestra.

About this time I made the acquaintance of an English sculptor, of the name of Dear, by whom I had seen a bas-relief well composed, and executed in an excellent manner. The subject was the Judgment of Paris, and it contained many figures. He died in the flower of his age, and I have never met with any account of him, except a short notice that he was at work in 1812, which must be an error of the press for 1802, as he could not have been alive at so late a date.

I am not aware who was the first instructor of Thorwaldsen, the Danish sculptor; but he arrived in Rome, already well acquainted with the elements of his Art. Denmark has always produced men of remarkable powers, though often unknown to the rest of Europe, which can only be explained by the fact, that Danish is little studied out of Denmark, although those works which have been translated have met with general approbation. Thorwaldsen soon made himself known to the Society of Artists in Rome as a man of extraordinary genius. Perhaps there is no society more capable of forming a correct judgment on artistic merit. Composed of men from various nations, they are too many, and dispersed over too wide an area, to be divided by party spirit: they are, besides, supported by a public in the habit of seeing works of Art, and who have inherited from former generations a peculiar delicacy of perception, and can, therefore, strengthen and confirm the opinion of professional artists. It is greatly to be

lamented, that these judges are not men of independent fortunes, by whom genius can be encouraged and patronised, since the patronage of the great ever was, and will be, that of blind Fortune, who deals out her favours as chance directs. Young Thorwaldsen had been richly endowed by nature; and, finding himself in the midst of a mine of artistic treasures, with excellent examples before him, he studied from the original compositions of his countryman, Carsten, and listened to the advice of the philosopher Fernow.\* He never wavered in his choice; but from first to last he advanced in the right direction. He displayed the riches of his imagination in the production of many works of great excellence; but after he had completed the clay, he was obliged to destroy them, from not being able to afford to have them cast in plaster. Among these works was a group representing Peace seated on a globe, and holding Plato (emblematic of wealth) as a child, pressed to her side, according to the allegory adopted by Cephisadoto.† I mention this group, because I hope the sketch, which was one-third the size of life, may have been preserved. At the cost of great sacrifices, he at length succeeded in obtaining a cast of his statue of Jason, the conqueror of the Golden Fleece, and, by a happy chance, it attracted the notice of Mr. Hope, who ordered a marble copy. It is with much pleasure that I record the name of this Mæccenas, to whom the lovers of the Fine Arts are indebted for the first encouragement given to an artist who afterwards became so celebrated, and for having given him the opportunity of making himself known. Before Thorwaldsen had finished the statue for Mr. Hope, the public became aware that a *chef-d'œuvre* was about to appear from his chisel; and so many commissions were showered upon him, that it was difficult to satisfy the numerous demands. His works are so well known by engravings and copies, that I need not enumerate them; but among all his remarkable productions, the palm may be assigned to his statue of the Redeemer and the Apostles, in colossal size, the last of which were executed by his best scholars.

It is interesting to observe how he conceived the subject, and how he proposed to treat it, keeping within the limits of his art, and, whilst desirous of giving the true sentiment, so difficult to express, not to abandon the classic ground; further, how he has succeeded in rousing the spectator in the inmost recesses of his soul, and awakening his sense of the germs of that divine origin which are choked by the delusions of this world, but which are no sooner revived, than they enable us to conceive the sublime in nature as seen in the harmony of external forms. We are thus led to comprehend material beauty allied to moral perfection; and are given a foretaste of that happiness which words cannot express, but of which we feel the joyful conviction:—

Perché appressandose al suo delire  
Nostro intelletto sì profonda tanto  
Che retro la memoria non può ire.

DANTE, *Paradiso*, Canto I.†

Thorwaldsen has thus presented us with an image of the only-begotten Son of God, who, in love to mankind, took on himself the human form in the hour of our redemption. He has represented him clothed with a mantle, which conceals his divinity as with a cloud, that the greatness of his glory may not prevent mortal men from approaching him; he stands, because always occupied in scat-

tering his gifts; and, in his loveliness, we behold the most beautiful of the sons of men. "Thou art more beautiful than the children of men." (Psalm xlv. 2.) Grace is poured from his lips, and by his paternal embrace he proclaims eternal peace. "Come unto me all ye who are heavy laden," he cries with a voice of infinite mercy, which unites all believers in love, and gathers them under the wings of Almighty forgiveness.

Although many sculptors have attempted this subject, none have ever succeeded in uniting so many excellencies, and in so fine a manner. A work of such merit entitles Thorwaldsen to the praise of having approached nearer perfection in the art than many other sculptors; but this question must be left to the decision of posterity.

I purposely avoid any allusion to the great merits of his pupils of every nation, because I suppose them to be yet living; and, whether my own countrymen or foreigners, I neither wish to offend their modesty nor their susceptibility.

Two brothers, the Finelli of Carrara, were likewise distinguished sculptors. Carlo, the youngest, began his career just when Art had made a decided progress; he, therefore, excelled his brother, who was considerably older, and had learnt his profession when the opposite schools were contending for supremacy—one for the revival of the good style, the other for the maintenance of old and deep-rooted prejudices. Carlo passed through a good course of study, drew and composed with judgment, and executed many works which met with approbation. His most esteemed statue was that of the archangel Michael driving out Satan, which was praised by all who saw it, and which raised the artist to a level with the most distinguished sculptors. He continued to hold a high position until 1810, when he died young, but had a longer life been granted him he might have produced other works of merit.

#### ADVICE TO THOSE WHO INTEND TO DEDICATE THEMSELVES TO THE FINE ARTS.

Before closing these observations, I beg to offer a few considerations for the benefit of aspirants in this most attractive study. I am desirous of laying before them the present state of Art, to point out the great difficulties which they will have to encounter in exercising their profession, whilst at the same time earning a modest livelihood, in spite of the so much vaunted encouragement and patronage offered to Art; and the necessity of constant practice to attain that perfection which is never reached at a single leap. Owing to these obstacles, Art is only accessible to those who can afford to live half their lives on a small capital, to be consumed during this period. I am, however, convinced such will seldom be the case, for the profession will rarely meet with many wealthy aspirants, since it demands severe and assiduous study, both in the theory and practice, to which those who can otherwise enjoy independence are not likely to submit. The student will also have to encounter so many and such conflicting opinions in the different schools, that this alone is a sufficient reason to deter him from dedicating himself to the profession. With regard to the general public, they insist on Art following the fashion of the century, as men attired in togas have ceased to please the taste of the present day. Modern dress is less objectionable in painting; but when we behold the beautiful forms of our coats represented in sculpture, and, worse still, the hoops and little round hats of the ladies, and we do not laugh now, I am much mistaken if posterity will not find double cause for mirth. A few artists vainly maintain the

\* Author of the Life of Carsten.

† Pausan., lib. ix. cap. 16; Sillig, p. 145.

‡ "For that, so near approaching its desire,  
Our intellect is to such depth absorbed,  
That memory cannot follow."

CARY'S Translation.



classical style in their statues, whatever period they may represent; but they are overlooked, or denounced as Ostragoths.

Lest I should not be believed in these assertions of the difficulties which lie in the way of Art, I will proceed to describe them more in detail.

Painting is no longer employed as a means of decoration in the palaces of the wealthy; and the works which remain, whether antique, or of the *cinquecento* period, are only admired, because belonging to the traditions of the family, but no one allows the example to be followed in their splendid modern mansions. Coloured papers are preferred, or stuff, and hangings, the beautiful invention of the upholsterer, but now considered to denote good taste. Galleries of pictures are only tolerated by those who inherit them; and thus their number has greatly diminished in the last seventy years. The consequence has been, that artists cannot easily find a field on which to display their talents in great compositions, and they even find considerable difficulty in procuring the means to display it in small pictures.\*

One great resource for the artist has always been portrait-painting; but here he encounters photography—a valuable discovery, but not confined within its proper limits. The enthusiasm with which it has been received has caused a surfeit of photographs with which the public are inundated, depriving both the painter of portraits and the landscape-painter of his work. I humbly ask pardon of those who take advantage of this new art to present their own photographs to their friends in the form of visiting cards, as well as of those who, for a few shillings, enjoy the singular pleasure of filling their pockets with miniature portraits of their friends, to look over them at their leisure moments; I can only say, that formerly we carried our friends in our hearts, and I would rather that my friends should wholly forget me, than thus condemn me to so equivocal and passing a remembrance; I do not, however, pretend that mine will be the prevalent opinion, and every one must follow his taste. I shall abstain from enumerating the great injuries which photography will entail on the faculty of correct sight, as this objection is beyond the comprehension of the general reader.

I must mention one more difficulty in the way of Art; we cannot again expect to see a celebrated engraver in copper, as the place is already occupied by the lithographer. Who would now incur the danger of the loss of eyesight, or of failure, or involve himself in years of toil at the work of etching on metal, at his own risk and cost, for the chance of approaching the excellence of the great masters, who have distinguished themselves in the art?

I am aware that those who regulate the interests of commerce and industry calculate in a different manner. As long as the object sells they are satisfied, no matter how. I do not pretend to lay down rules on the subject, but I must adduce a recent example in Florence of the commercial advantage attendant upon good Art. Raffaello Morghen visited Florence after he had passed his youth, and after he had already attained his high reputation, and had worked long in Rome under Volpato; yet his presence in the Tuscan capital brought more than a million of dollars to the city. I should like to know how many lithographs would be required to produce an equivalent to this sum. Besides this, whoever may acquire the cele-

brated engravings of Morghen's day, may be satisfied that their value increases with age; and thus the descendants of the original purchaser possess an article of moneyed value. On the other hand, what works of lithography have become rare? I believe that the only one I can name is Esop's Fables, executed by the accomplished artist Vernet, whose hand was inimitable in drawing animals.

Whilst alluding to the modern taste of representing the present fashion of dress, I touched on sculpture, which art does not either hold out a very satisfactory prospect. Few statues are now executed, and bassi-relievi are no longer used in great architectural decorations, or, in place of marble, are modelled in stucco. The monuments to men who deserve well of their country are either erected by governments or by some society; and, in spite of the pretence of competition, have become part of a system of injurious patronage—an excellent method in the fourteenth century, but now a matter of diplomacy. The artist can thus only hope for employment by raising memorials to the dead; and has to wait until a death occurs that he may be allowed to erect an honourable and sumptuous monument over the remains. This custom has been communicated to us from Egypt; but it is melancholy that it should be the last resource left for artists of merit.

Such are the achievements of *dilettanti*, and such the condition to which the favour lavished on dilettanteism has reduced the Arts. The Fine Arts are now confounded with trade. The tradesman encourages every mechanical invention, and rewards every enterprise which brings along with it a momentary profit; and thus the place once reserved for true Art has been usurped, although no mechanical process can by any possibility ever bear the immortal fruit of genius.

## OBITUARY.

AUGUSTUS LEOPOLD EGG, R.A.

Scarcely had the vacancies occasioned by the resignation of two of the oldest members of the Academy been filled up, when intelligence reached England from Algiers that one of the younger members, Mr. Egg, had died there on the 26th of March.

He was son of Mr. Egg, the eminent gun-maker of Piccadilly, where he was born in 1816. The writer of this notice, who was at school with him and his brothers, in Kent, has often sat by his side during the drawing lessons, and remembers that his youthful essays exhibited no especial talent; they were, in fact, only on an average with the productions of the forty or fifty other pupils; nor did he show any particular interest in his work which would lead to the supposition that he ever purposed to make Art his profession, still less that he would ever rise to the eminence he reached. His determination must, however, have been fixed soon after leaving school, for he was yet comparatively young when he entered the studio of Mr. Sass, now conducted by Mr. Cary; at a subsequent period he was admitted into the schools of the Royal Academy. He soon after commenced painting pictures of Italian subjects, though a stranger to Italy, and scenes from Scott's novels. He first exhibited in the gallery of the Liverpool Academy of Arts, to which he sent a picture entitled 'The Victim,' the subject from Le Sage's novel "Le Diable Boiteux;" it was purchased by a gentleman of that town, and was engraved in the "Gems of European Art." A similar work was bought by the late Mr. Vernon from the walls of the Society of British Artists, in 1844, and was engraved in the *Art-Journal* for the year 1851.

His first picture exhibited at the Academy was in 1838: ten years afterwards he was elected Associate member of that institution, and in 1861

Academician. Unhappily he has lived but a short time to enjoy the honour of his elevation.

The most important pictures painted by this artist are—'Gil Blas exchanging Rings with Camilla' (1844); 'Buckingham rebuffed' (1846); 'Scene from *Taming of the Shrew*' (1847); 'Queen Elizabeth discovers she is no longer young' (1848); 'Peter the Great sees Catherine, his future Empress, for the first time' (1850); 'Pepys's Introduction to Nell Gwynne' (1851); 'The Life and Death of Buckingham' (1855); a 'Scene from Thackeray's "History of Henry Esmond, Esq.,"' and a triptych representing three incidents of social life and death (1858); 'The Night before Naseby' (1859); and 'Catherine and Petruchio' (1860)—the last painting he exhibited. In 1857 he was selected to arrange the gallery of modern paintings at the Manchester Exhibition.

The number of pictures painted by Mr. Egg was comparatively small, considering that more than twenty years have elapsed since his first appearance before the public. It is, however, to be accounted for by the state of his health, which was always delicate, and frequently compelled him to abstain from his labours for a length of time. About two years ago he visited the East with the hope of deriving benefit from the change, and he certainly returned with renewed strength. The last time we saw him, about three or four months ago, so far as we recollect, he spoke of himself as being "perfectly well." The news of his death, therefore, caused us no less surprise than regret. He was buried on the top of a high hill in the vicinity of Algiers.

Mr. Egg was not an artist of a great or an original genius; but his works are soundly and conscientiously painted, and some of them evidence correct judgment and great discrimination in the delineation of character. His pencilling is free rather than elaborate, and his colouring pure and harmonious. His most original work is the nameless triptych exhibited in 1858. Take him for all in all, and at a time when really good painters of *genre* and *quasi*-historical subjects are scarce, we "could have better spared a better man." At some future period we shall probably find something more to say respecting one whose death is undoubtedly a loss to our school.

Mr. Egg's talent for the drama was of no inferior order: in the amateur performances by "Mr. Charles Dickens's company," as we may designate those who appeared on the private stage with that gentleman as "manager," the deceased artist took an unobtrusive, but not an unimportant part, and with great success.

MR. JAMES TIBBETTS WILLMORE, A.R.A.

The death of this well-known engraver was briefly announced in our number for last month. He was born in September, 1800, at a place called Bristnald's End, in the parish of Handsworth, near Birmingham. His father, Mr. James Willmore, was at that time an extensive manufacturer of silver articles; but some few years afterwards gave up his business to a younger brother, and took a farm at Maney, near Sutton Coldfield. It was doubtless owing to his residence here that the future engraver acquired the love of dogs and birds, which his personal friends knew to be almost a passion with him to the latest hour of his life.

At the age of fourteen, young Willmore was placed with Mr. William Radclyffe, of Birmingham, an engraver of considerable talent, from whose studio came forth several pupils who afterwards became eminent: his knowledge of drawing was acquired from Mr. Barber. It does not, however, appear that he exhibited any great talent during his apprenticeship, nor did he manifest much love for his art; in fact, Mr. Radclyffe would frequently complain that his attention was more occupied with out-door amusements than with the work of the graver. At the early age of twenty-two he married; and as it was now necessary for him to devote himself seriously to labour, he came up to London, and entered into an engagement for three years with the late Mr. Charles Heath, under whose auspices he rapidly advanced in his profession, overcoming the manual difficulties of line-engraving, which are, undoubtedly, greater than those of any other

\* These remarks do not apply to England, where modern Art meets with the most liberal patronage, and where even fresco-painting has been revived, wherever the size and style of building has admitted of that kind of decoration.



style. On leaving Mr. Heath's studio he was employed to engrave some plates for Brockedon's "Passes of the Alps," and Turner's "England and Wales," besides other smaller plates. Both Brockedon and Turner were so well pleased with his translations of their works, that they continued, so long as they lived, to aid him in his professional labours.

A large picture, 'Byron's Dream,' by the now president of the Royal Academy, then Mr. Eastlake, having been sent from Rome to be engraved for Mr. Alderman Moon, at that time carrying on an extensive business as a print-publisher, the choice of an engraver was left to Brockedon, who selected Mr. Willmore, though he was still young, and comparatively but little known. This was his first large plate, and it was at the time much sought after: it is bold and masterly in execution, and good in tone and colour, though rather in the set style of preceding masters.

Turner's estimate of his ability to engrave well a large plate showed itself in this way. Mr. Willmore had sent him, for touching, a proof of the painter's 'Alnwick Castle by Moonlight,' which was so satisfactory to Turner that he expressed a desire to have an interview with the engraver. When the latter called, Turner welcomed him, to use his own expression, "with many most cordial grunts, and gave him an hour's lecture, rather difficult to understand, on the art of engraving," advising him "by all means to sacrifice everything to his Art," and finished the interview by asking him to undertake, on his own account, a large plate from one of his (Turner's) pictures. This, however, the engraver was not disposed to accede to at the time, and so the matter rested for a period; but not very long after, Turner went to his house, and on finding that he had a wife and children, expressed himself in no very complimentary terms of married life:—"I hate married men," he said; "they never make any sacrifice to the Arts, but are always thinking of their duty to their wives and families, or some rubbish of that sort." This is quite characteristic of the great painter, who unquestionably sacrificed everything to his Art, and totally ignored all social and domestic enjoyment. The second interview with Willmore terminated by Turner engaging to let him have a picture to engrave as a kind of joint speculation, the conditions being that 850 impressions, proofs and prints only, should be taken; of these Turner was to have 250, and Willmore the remainder, each party to pay his own share of the cost of printing. When the given number was taken off, the plate was to be cut in two, and each to have a half; but Turner got the copper from the printer, and the engraver never received his share of the metal. When he asked Turner about it, the latter replied—"You need not trouble yourself, I'll spoil it." This is the history of the famous 'Mercury and Argus' engraving, one of the most beautiful landscapes of modern times: it is executed in a style of Willmore's own, perfectly free from mannerism or imitation—is elaborately finished, yet brilliant in effect, with an infinite variety of tones and colour, from the richest black to the softest and most delicate tints. The whole of the impressions which came to the engraver's share were bought by Alderman Moon.

Mr. Willmore's next large plate was from Turner's 'Ancient Italy,' a very different subject from the former, inasmuch as it consists almost entirely of elaborate architecture; and as Turner's edifices generally belong to no particular period, and can scarcely be associated with any recognised order, they are not very easy to translate. The engraver, nevertheless, made an admirable plate of the subject, imparting to it many of the qualities of the 'Mercury and Argus,' with, perhaps, a greater concentration of effect. Mr. Willmore, at a much later date, re-engraved the 'Ancient Italy,' and some other of Turner's pictures on a reduced scale, for the *Art-Journal*. Fine early proof impressions of the large plate are scarce and valuable; but ordinary prints are cheap enough, for the plate being copper, it was electrotyped, and hence impressions have been multiplied *ad infinitum*.

The remainder of Mr. Willmore's engravings are executed on steel. Those which immediately

followed the 'Ancient Italy' were 'Oberwessel,' and 'The Old Téméraire,' both after Turner; they were succeeded by 'Cape Colonna by Moonlight,' 'Dover,' 'The Golden Bough,' 'Venice,' and 'Childe Harold's Pilgrimage,' all after Turner. For Alderman Moon he engraved Sir E. Landseer's 'Return from Deer-Stalking—Crossing the Bridge,' a most successful plate: it sold so well that it was re-engraved on a smaller scale, for Mr. Gambart. The companion plate, 'Harvest in the Highlands,' after Landseer and Calcott, was purchased by the Art-Union of London, as was that of 'Wind against Tide,' from Stanfield's picture; the 'Villa of Lucullus,' after Leitch; and the 'Childe Harold.' Among the larger plates executed by Willmore are some, not hitherto mentioned, from the works of J. J. Chalon, Sir E. Landseer, Creswick and Ansdell, Jacob Thomson, and others. His small engravings are most numerous, and many of them of great beauty; the best, perhaps, are 'Alnwick Castle,' 'Windermere,' 'Lanthony Abbey,' and 'Venice,' the last executed for the *Art-Journal*.

Mr. Willmore was very rapid in his work, arising from his quick perception of what was needed, and his knowledge of the means necessary to produce the required effect: had he been less so, he could not have got through the large amount of labour which fell to his lot. His liberality to other members of his profession was well known; he was ever ready to give advice about a plate, or to touch a proof for any one who sought his assistance; and at one period of his life applications of this nature were so numerous as to be a considerable tax on his time. An active and zealous member of the Artists' Annuity and Benevolent Fund, his services were so highly appreciated that he was called upon, at various times, to fill all the official positions in the society. Mr. Willmore was elected Associate Engraver of the Royal Academy in 1843.

Both sight and health had become greatly impaired during the last five or six years, so much so as to induce his friends to urge his relinquishing the labours of the studio: their remonstrances, however, were unavailing; he struggled on at his work till pain and weakness compelled him to do what kind advice and remonstrance could not effect. One or two plates, which were not completed when he had become incapacitated for work, have been finished by his younger brother, Mr. A. Willmore, whose name cannot be unknown to our readers.

#### PETER HESS.

The death of this distinguished artist—the *Horace Vernet* of Germany, as he has been called, which means the great battle-painter of that country—is announced as having taken place towards the end of March. He was born at Dusseldorf in 1793, and, like Vernet, served in early life in the armies of Germany, where, in all probability, he acquired a taste for that style of subject with which his reputation as a painter is so honourably associated. Hess was present at the great battle of Leipsic, the principal incidents of which he afterwards placed on canvas; and he was frequently employed by the Emperor Alexander of Russia to depict not only important victories gained by his troops, but special events of daring or of valour. Subsequently he received the appointment of court painter to Alexander's successor, the late Emperor Nicholas, for whom he executed a series of pictures representing the retreat from Moscow.

Two of his better works, executed at a comparatively early period of his life, are—the 'Battle of Arcis-sur-Aube,' and the 'Fight in the Tyrol,' but a grander picture than either of these is 'The Entry of King Otho into Nauplia.' As a painter of *genre* and of hunting scenes he also acquired very considerable reputation. One of the best works by him of the latter class was some years ago, and probably now is, in the possession of the Baron d'Etthal, of Munich: it is full of figures, all of which are portraits.

Peter Hess lately filled the post of Keeper of the Pinacotheka at Munich. His elder brother, Henry, is the celebrated historical painter, of European reputation: his younger brother, Charles, adopted Peter's style, and is very favourably known in Germany as a battle painter.

#### CIVIL ESTIMATES.

DEPARTMENT OF SCIENCE AND ART, &c.

A PARLIAMENTARY paper, recently issued, shows the following list of grants for Art-purposes made for the current year, as well as those voted for the expenses of the past financial year:—

	1863-4.	1862-3.
Science and Art Department	£122,883	£116,695
Royal Irish Academy	500	500
National Gallery, Ireland	500	2,750
British Museum	90,541	99,012
National Gallery	16,028	11,953
British Historical Portrait Gallery	1,500	1,000

A comparison of the cost of the Schools of Art Department, including the general management in London, shows an increase of £1,220; on referring to the details we find that this arises out of additions to the salaries of the clerks and their assistants, to the amount of £270, and of £2,000 to those of masters of schools, certificated masters, pupil-teachers, and others. This advance to those who are not even now too well paid, we are pleased to see. The travelling expenses of inspectors, masters, and others, show an increase of £250, consequent, it may be presumed, on the additional number of schools more recently opened which require visitation. On the credit, or decrease, side of the account, appears the sum of £300 in the purchase of instruments, books, medals, &c., awarded as prizes to pupils in the various schools of Art; and of £1,000, charged last year for photographic apparatus, chemicals, &c. This department, not being found to answer its intended purpose, has, we believe, been closed. Under the head of South Kensington Museum the decrease is £145, accounted for thus:—The salaries of curators and keepers have been advanced £105, and the police charges advanced £1,040; arising, we suppose, out of the large number of visitors during the opening of the International Exhibition, for it appears, by a note in the document, that the number of persons who visited the museum in 1862 was 1,241,369, against 604,550 in 1861; and that the receipts, on pay-days, were relatively £4,872 and £1,428; while the sale of catalogues showed an increase of £639 last year. We cannot find that any credit is taken for these receipts. What becomes of them? Surely they ought to be placed against the current expenditure. The sum paid by the public in 1862 would more than cover the police expenses of the year, which amounted to £3,150. The cost of educational apparatus, products of the animal kingdom, &c., was reduced £200 in 1862; and the item of "Public attendants, artisans, cleaners, &c.," shows a decrease of £100. Under the head of "Rooms for officers on duty at night, gas, police [why police again?], watching, firemen, &c., &c.," is a decrease of £7,000; but immediately afterwards appears another item on the debit side of £6,000, for "Further permanent Museum Buildings," which no doubt means, though it is not openly and honestly set forth, as it ought to be, the new dwellings which have been erected for some of the principal officials of the Museum.

The difference of £2,250 in the sum voted for the National Gallery of Ireland is accounted for by £2,500 having been given by Parliament last year for the purchase of pictures, while no vote was asked for this year; and by an increase of £50 in the item of current expenses.

The reduction of £8,471 on account of the British Museum is thus accounted for in various ways, principally under the heading of "Special Purposes and Acquisitions," and of "Buildings, furniture, &c." There is a slight increase in the amount paid to "Assistants, attendants, &c., and others."

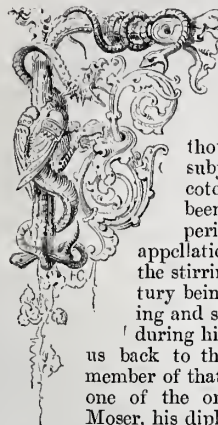
The National Gallery estimate shows an increase of about £4,000, for the purchase of pictures; and the National Portrait Gallery of £500, for a similar purpose. There is some interesting information contained in the Report of the Director of the National Gallery, Sir C. L. Eastlake, which is printed in the Parliamentary paper, and to which we may hereafter recur.



## BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. LXIV.—ABRAHAM COOPER, R.A.



RANCE has lately lost her oldest and most distinguished battle painter, Horace Vernet, and Germany hers, more recently, in the person of Peter Hess, whose death is referred to in another page; ours still lives in that of Abraham Cooper. These artists may be classed in the same category, though differing materially in style, and yet more in subject, for Vernet and Hess were the illustrators of cotemporary warfare, while Mr. Cooper's pencil has been principally engaged on the battles of a much earlier period of history; his works almost entitle him to the appellation of "artist of the Cavaliers and Roundheads," the stirring events of the first half of the seventeenth century being his favourite themes, and many most interesting and spirited pictures of these subjects has he produced during his long career. The record of his life seems to carry us back to the foundation of the Academy, for he became a member of that body on the death, in 1820, of Mrs. Mary Lloyd, one of the original members in her maiden name of Miss Moser, his diploma being the first which George IV. signed after his accession to the throne.\* Mr. Mulready was elected four years earlier, succeeding Bartolozzi, the engraver, another of the original founders; and Mr. Baily, the sculptor, about one year later. Of the forty artists composing the "Upper House" of the Academy when Mr. Cooper first entered it, Mr. Mulready only survives; and of the twenty who formed the "Lower House," three only are yet living—Mr. Baily, Mr. George Jones, and Mr. H. W. Pickersgill, all three of them now old Academicians. His cotemporaries were painters, sculptors, and architects, of whom the

present generation knows little or nothing except in their works—Beechey, Bird, Calcott, Chantrey, and Collins; the two Daniells, Flaxman, Fuseli, and Milton; West, Lawrence, and Shee, Presidents; Jackson, Northcote, Stothard, the two Smirkes, Sir Richard Westmacott, and Wilkie. Constable, Leslie, and Wilkins, who afterwards erected the edifice in Trafalgar Square, were only Associates at that time. What memories must not Mr. Cooper's companionship with these worthies, and others who have more recently passed away—such as Turner, James Ward, Washington Allston, Soane, R. Westall, Clint, Sir Jeffery Wyatville, Owen, and Howard—recall in the hours of quiet thought. Men now famous were unheard of then, though some are old enough to be considered veterans in Art—Sir Charles Eastlake, Sir E. Landseer, Messrs. Cockerell, Cope, Creswick, and Dyce; Elmore, Frith, and Foley; Gibson, Herbert, Linnell, and Maclise; MacDowell, D. Roberts, Stanfield, Webster, and E. M. Ward, with others. The survivor of one generation of artists, Mr. Cooper has lived to see another grow up, maintaining, if not increasing, the reputation of the British school; while some of the younger generation—Sir Charles Barry, F. Danby, and Geddes, for example—have both risen up and died during his life-time.

Abraham Cooper was born in Red Lion Street, Holborn, in the month of September, 1787. The business in which his father was engaged not answering the expectations of the latter, he removed to Holloway, and established himself there as an innkeeper; but no better success attended this speculation, and at the age of thirteen, his son Abraham was compelled to go forth into the world to seek his own fortunes. Up to this period the boy had been sent to school, where he showed great aptitude for drawing, especially horses and dogs, and even at this early age he painted, in water-colours, several portraits of horses for a gentleman named Phillips, whose kindness Mr. Cooper gratefully remembers to this day. Till he reached the age of twenty-two, he had, however, exhibited not the least inclination to make Art his profession. How the intervening years were passed, it is unnecessary to our purpose to speak of, but that he spent much of his time among horses there cannot be a doubt, and to this may be attributed his partiality for the animal which his works have constantly manifested, as well as his thorough knowledge of the anatomy and character of the noble creature. The circumstance which led him to adopt painting as a



Engraved by]

THE BATTLE OF ASSAYE.

[Butterworth and Heath.

pursuit was this. There was a favourite old horse in the possession of the late Henry Meux, Esq., of Ealing, of which Mr. Cooper, who had both driven and ridden him very many long journeys, desired to have a portrait; but he could not afford to pay even the moderate sum which a comparatively obscure artist had demanded for a picture. While mourning over his inability to procure what he so desired, somebody casually reminded him of his own boyish efforts in this way, adding—"Why not try your hand on old Frolic?" Catching at the hint, he bought a little treatise on oil-painting, which a friend recommended him to get, and set to work upon a canvas hung against a wall, as he had no easel, and was ignorant of its use, even had he possessed one. The picture being finished it was shown to Mr. Meux,

\* The previous diplomas were signed as Prince Regent.

afterwards Sir Henry Meux, who expressed himself so well pleased with the work as to insist that it should hold a place in his collection, and very frequently in after times declared that nothing should induce him to part with it. This gentleman recommended the young painter to study painting, and became his kind friend and liberal patron.

Mr. Cooper's ideas of studying Art seem to have been strangely at variance with the usual practice, for, instead of drawing at the British Museum, or in the schools of the Royal Academy, or in any recognised Art studio, he bought some odd numbers of an old-established monthly periodical, now defunct, the *Sporting Magazine*, which was illustrated with portraits of horses by Marshall, a celebrated animal painter of his day, and made these prints his models. His next step was to procure an introduction to Marshall, and this was managed through Davis, the famous



equestrian, and Mr. Cooper's uncle. We may remark here, in passing, that Davis, who was well acquainted with his nephew's skill in horsemanship, engaged him two or three years afterwards, that is, about the years 1812 and 1813, to ride at Covent Garden Theatre, then under the management of John Kemble, in the melo-dramas of "Blue Beard," "Timour the Tartar," and "The Secret Mine," spectacles which drew large audiences to the theatre. Marshall, whose nature was too kind and generous to look upon young Cooper as a rival, received him at once as a friend, giving him free admission to his studio and all the aid in his power.

Within a year or so of his painting 'Old Frolic,' Mr. Cooper was hard at work both studying and executing commissions for various friends and patrons; his progress must therefore have been very rapid. In 1812 he became a member of the "Artists' Fund," a fact that established him in the estimation of his brethren as an artist; and shortly afterwards was appointed one of the guardians of the society. His attention to its interests induced the members, at a somewhat later date, to appoint him their chairman, an office he held for nine years. In 1817 he was elected an Associate of the Royal Academy, and in 1820 member of the same body. Such elevation to the highest honours our national Art-society can bestow, considering that only seven or eight years had elapsed since Mr. Cooper began

really to study, is, it may be supposed, of rare occurrence in the annals of the Academy.

What can we say, to do them anything like justice, to the works of an artist who has exhibited every season during a period of half a century, who has rarely shown fewer than eight pictures—the maximum number allowed—at the Academy, besides occasional contributions to the British Institution? A list of the portraits of horses painted by him would fill a small volume, his commissions in this department of his practice have been received from the most distinguished patrons of the turf and sportsmen in the kingdom, as well as from others possessing favourite animals. It is not, however, by such works as these, excellent as they are, that Mr. Cooper gained the position he has so long occupied; something more was requisite to entitle him to the rank of Royal Academician, and it is found in his numerous battle pieces and other subject pictures. We have before us a list of upwards of sixty works of this kind, all of more or less importance, painted between the years 1814 and 1863, besides many others which are, perhaps, entitled only to secondary consideration. With such an array it would be useless to attempt individual criticism, and, therefore, we deem it best to give a catalogue of the principal pictures, with their dates, and the names of the noblemen and gentlemen for whom they were painted,



Engraved by]

AN ARAB SCHEIK EXAMINING CAPTIVES.

[Butterworth and Heath.

and in whose collections, or that of their descendants, they still are, with very few exceptions.

His first picture, 'Tam O' Shanter,' was exhibited at the British Institution in 1814, and was bought by the Duke of Marlborough. In 1816 he sent to the same gallery 'Blucher at the Battle of Ligny,' which received from the directors of the Institution a prize of one hundred and fifty guineas, and was purchased by the Earl of Egremont. In the following year his picture of 'The Battle of Marston Moor,' bought by Lord Ribblesdale, appeared at the Royal Academy: it was seen last year at the International Exhibition. A somewhat similar subject, 'Cromwell at Marston Moor,' was in the Academy in 1821; it was bought by Sir R. F. Russell; and another, 'Rupert's Standard,' in 1822; this became the property of Sir Henry Meux. At the same time and place the artist exhibited a picture for which Lord Arundell of Wardour gave him a commission: it represented the first Lord Arundell taking a Turkish Standard at the Battle of Strigonium. Earl Durham's picture of the death of his ancestor, Sir William Lambton, at Marston Moor, was exhibited at the Academy in 1823: the same nobleman purchased Mr. Cooper's 'Battle of Bosworth Field,' in the Academy in 1825. In the interval

between these two dates appeared a picture painted for the Earl of Essex, and representing his ancestor, the 'Lord Arthur Capel, defending Colchester during the great Civil War,' 'The Battle of Shrewsbury,' bought by Sir Francis Freeling; and 'William III. wounded the day before the Battle of Boyne.' The Duke of Bedford's collection contains two subjects illustrating events in the history of his ancestors, one, exhibited in 1826, 'Sir William Russell at the Battle of Zutphen,' the other, in 1827, 'The Assassination of Sir Thomas Russell at a Border Meeting.' In the same gallery is another of Mr. Cooper's pictures, entitled 'The Trumpet,' it is of later date, 1837. In 1828 he exhibited at the Academy one of his best known pictures, from the popularity given to it by engraving, 'Richard I. and Saladin at the Battle of Ascalon,' a composition of remarkable spirit and power; it was bought by that liberal patron of British artists, the late Mr. James Morrison. Between the years 1828 and 1831 the artist seems to have been so much occupied with painting portraits of favourite racers, hunters, and roadsters, as to leave no time for pictures of a more important character; but in the last-mentioned year he painted 'Bothwell's Seizure of Mary, Queen of Scots,' purchased by Mr. John Gordon. 'A Baggage Wagon Attacked' (1832); 'The Attack on a Peel House,' of somewhat



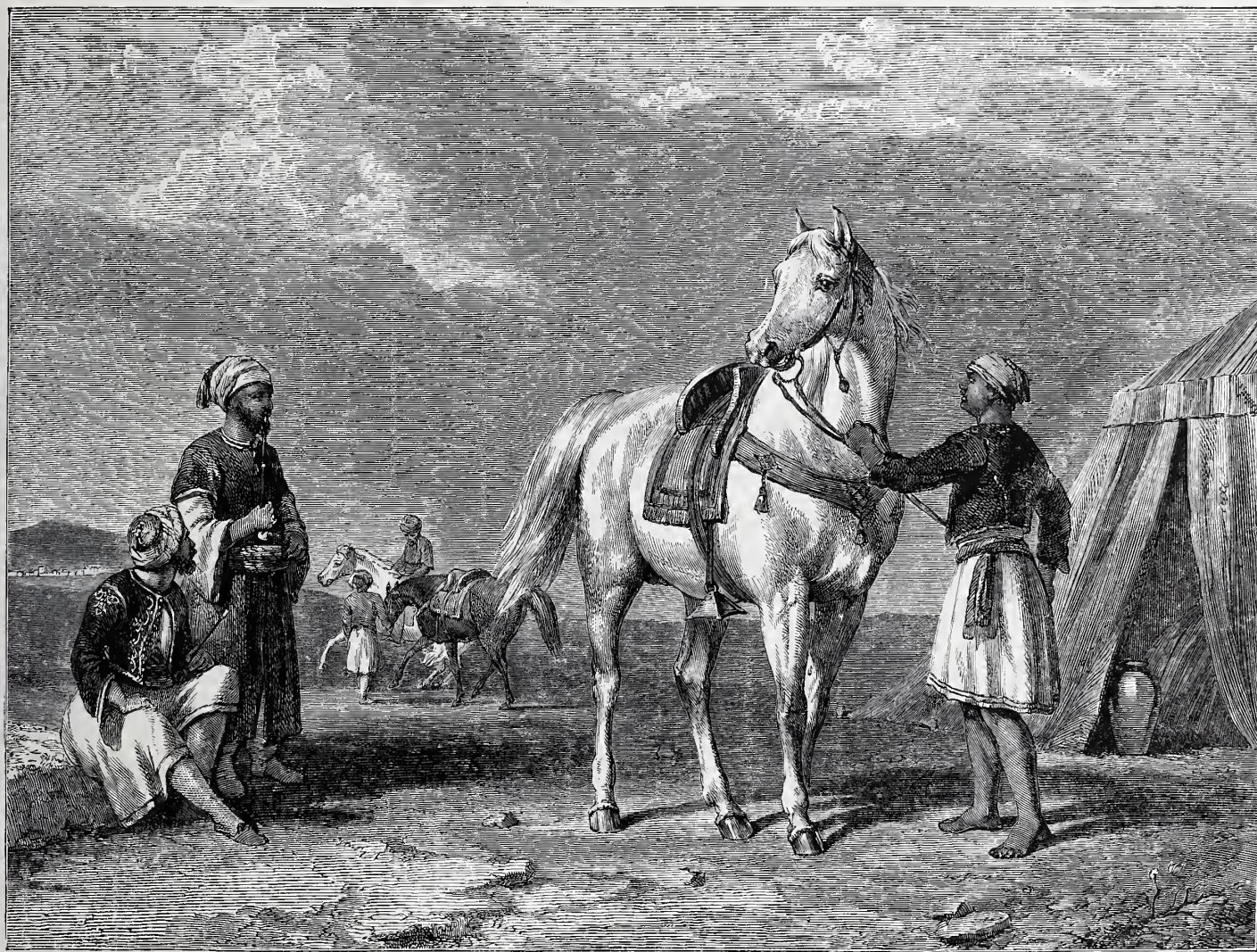
later date; and 'A Border Foray' (1848), are the property of Sir Henry Meux. In the Marquis of Westminster's gallery are 'Hawking in the Olden Time,' and 'Greeks with Arab Horses,' both painted in 1834. 'The Retreat at Naseby' (1833), was bought by Mr. W. Furner, who also became the possessor of 'The Battle of Lewes,' painted in 1839: the former of these two pictures has been engraved. 'The Death of Harold,' exhibited in 1836, was purchased by the Rev. George Palmer.

Almost a quarter of a century after the great engagement which, for a time at least, gave peace to Europe, Mr. Cooper painted, in 1838, for Messrs. Moen, Boys, and Graves, the eminent printsellers of that time, 'The Battle of Waterloo.' 'The Fight at Cropredy Bridge' was exhibited in 1841; it was bought by Mr. G. Knott. In the possession of the Duchess of Sutherland is 'The Cavalier,' painted in 1842. Between this period and 1852 appeared several pictures, some of which showed greater variety of subject than those usually proceeding from his pencil. Of the number were—'The Gillies' Departure' (1843); 'Prince Rupert routing the Besiegers at Newark,' 'Returning from Deer Stalking,' and 'The Ford—a Scene in Inverness-shire' (1844); 'Highland Courtship,' and 'The 19th of June, 1815—a Scene in Belgium,' on the day after the Battle of Waterloo,

both exhibited in 1845; 'The Slave Dealer,' and 'La Pucelle, Old Talbot, and his son, at the Battle of Patay,' in 1847; 'Harvest in the Highlands,' in 1848.

If one may form an opinion, from his works, of this artist's political sympathies, they are clearly with Cromwell and his Roundheads; almost all his principal pictures illustrate the defeats of the royalist forces in the Civil War. Several of these subjects have already been pointed out, but others followed; for example, 'The Rout at Marston Moor,' painted in 1852 for Mr. J. Crossingham; and 'The Battle of Naseby,' in 1862: the latter is still in the artist's possession. Lord Londesborough has a picture exhibited in the same year as Mr. Crossingham's; it bears the title of 'One of These,' referring to the motto on a standard for which two troopers are struggling in deadly combat. Mr. D. Salomons, M.P., has 'The Dead Trooper,' painted in 1851; and Mr. W. M. Coulthurst, 'The Picquet,' painted in 1855.

Of the three pictures we have engraved as examples of this artist's style, the first, 'THE BATTLE OF ASSYE,' painted in 1853, represents Wellington's first great victory, when, with a comparatively small army, he defeated fifty thousand of the bravest troops which the warlike tribes of India



Engraved by]

THE PRIDE OF THE DESERT.

[Butterworth and Heath.

could array against the British forces. "The sun at noon," writes Captain Maxwell, in his "Life of Wellington," "had shone on a proud array of fifty thousand men, drawn up in perfect order; he set upon a broken host, flying in dispersed bodies from a field on which the whole *matériel* of an army remained abandoned. Under more desperate circumstances a battle was never fought, and, opposed by overwhelming masses, a victory was never more completely won. . . . Assye was indeed a glorious triumph; it was a magnificent display of skill, moral courage, and perfect discipline, against native bravery and enormous physical superiority." The future renowned hero is seen in the centre, directing an onward movement of Highlanders, while in the immediate foreground a dismounted British officer defends himself against the attack of a Sepoy. 'AN ARAB SCHEIK EXAMINING CAPTIVES,' was exhibited eight or nine years ago; the incident is plainly and forcibly set forth, and the work is very carefully painted. The third picture, 'THE PRIDE OF THE DESERT,' is one of Mr. Cooper's most recent works; he kindly permitted us to engrave it, before sending it to the Academy for exhibition this month. The intense love of the Arabs for their horses is proverbial, and the artist has successfully represented this feeling in the character and treatment of the composition. Taking

into account, as we have a right to do, the advanced age of the painter, the picture is one of remarkable vigour. Considering how long and close has been his study of the horse, one feels no great surprise to see, in his various pictures, such accurate and life-like representations of the animal, whether in repose or action; but it is not a little extraordinary to find in these eastern subjects, of which he has painted several, as much truth of character and expression in his delineation of the human figure, and, as it seems, a perfect knowledge of the habits, manners, and costumes of races whose country he has never visited.

Perhaps there are few artists who have so well sustained the honours won in early life as Mr. Cooper. Through a protracted practice of half a century, during which the number of his works may be denominated "Legion," there must, of necessity, be some of less interest than others; but taken as a whole, his battle pieces, especially, are compositions which will bear comparison with those of any school or time. He appears to have been particularly fortunate in the selection of subjects—though, probably, some may have been suggested to him by his patrons—having a peculiar family interest, which would naturally render them valuable to the descendants of those whose heroism the canvas records.

JAMES DAFFORNE.



## SELECTED PICTURES.

FROM THE SHEEPSHANKS COLLECTION.

## CUPID AND PSYCHE.

W. Etty, R.A., Painter. F. Joubert, Engraver.

ETTY's pictures should be highly prized by those who are fortunate enough to possess any of his best works, for he stands alone among the artists of the English school, or, at least, had but one follower, Frost, with whom, in all probability, the style adopted by both will die out. Etty introduced it at a period when the public generally cared little about paintings of any kind, and he was, so far, left free to follow his own inclinations; but he was at no time a popular artist, his subjects, principally of the undraped human form, were never agreeable to the multitude, and every year since his death has removed public taste farther from them. Domestic scenes, and others of a similar character, have superseded what may be called the classic ideal, and Etty's genius will only be appreciated by those who feel that Art may have a higher and more noble aspiration than to limit itself to the expression of every-day life, or the illustration of some novel-writer's descriptions.

Though we are not prepared to say that Etty was a model for all artists, there cannot be a doubt that as a colourist many made him their model; he studied the works of Titian, Giorgione, and other great Venetian masters, till he attained a power of colouring scarcely, if at all, inferior to them, and its influence extended far wider than many suppose; for it cannot be questioned that the superiority which characterises our school of living figure-painters is in no small degree owing to his example. His devotion to the "life" classes in the Academy was known to every student who attended them.

The little gem of a picture here engraved, which forms a portion of Mr. Sheepshanks' noble gift to the nation, was painted in 1822, and exhibited under the title of 'Cupid sheltering his Darling from the approaching Storm.' It is said to have been painted for the late Sir Francis Freeling, but we cannot authenticate the statement. Gilchrist, Etty's biographer, speaks of a 'Cupid and Psyche descending,' painted at this time for Sir Francis, and also mentions the 'Cupid sheltering his Darling' as in the Sheepshanks collection, but makes no reference to any previous owner. Alluding to the position in which it was hung at the Academy, he says it "met with a decidedly worse place than its predecessor, the 'Cleopatra.' Etty set much store by this small picture; and with cause. It is a flawless piece of painter's work, inimitably lovely; in sentiment, fresh and captivating as a fancy of Herrick's or Drayton's. He even imagined, 'though not so extensive a composition, it was perhaps a more complete picture than the 'Cleopatra.'—I took at least more pains with the parts.' And reasonably he feels it 'mortifying' (writing subsequently to Sir Thomas Lawrence), 'after having studied so many years and with such application, a picture I had spent three months about, and carefully studied each part from nature, should be judged worthy no better place than the floor, to be hid by the legs of the spectators of a neighbouring and celebrated picture, and reflect its colours on their boots.' And certainly the artist, who was not then a member of the Academy, had just and reasonable grounds of dissatisfaction, for it is an exquisite little painting, a pretty, playful idea, poetically expressed, brilliant in colour, and most carefully finished. In the dark thunder-clouds which are rolling onwards over the distant hills we almost hear the approach of the threatening peal. The wind, too, is rising, as evidenced by the flowing and unsteady motion of Cupid's robe and the roughening of his curly locks. He has thrown down his bow and quiver to enable him the more readily to cover his "darling," which he does with a tenderness perfectly lover-like; while Psyche submits herself to the hands of her *costumier* with implicit confidence, yet looking so archly as to be most amusing. The picture may be regarded as the germ of many of those great works of a somewhat similar class painted by Etty.

## THE ARCHITECTURAL EXHIBITION.

THE thirteenth Architectural Exhibition, now open in the galleries in Conduit Street, while it has taken a decided step in advance upon its predecessor, still leaves before it ample space for further progress. We are sincerely gratified to be enabled to record a generally favourable report of the present exhibition. It is far from being what it ought to be, and what we desire to see it; but, as it gives a fair promise of realising our wishes on its behalf, we will accept and treat it with cordial good will.

We have always pleaded the cause of the Architectural Exhibition with precisely that particular class of persons, who might naturally have been supposed to need no such pleading—that is, the architects themselves. The exhibition ought to express the existing *status* and the recognised appreciation of architecture amongst us, as an Art—an Art of our own times—an Art also that stands at the head of the great confederacy of the Arts. Such an Architectural Exhibition as this can be produced only by the united efforts of the ablest and most experienced architects, working in friendly harmony both with one another, and with every talented aspirant for future fame in their noble profession. The rule, however, has ordinarily been for the greater number of the most distinguished architects to leave the Architectural Exhibition without even a simple recognition; and thus the exhibition has generally accomplished little more than a demonstration of the fact that it has not represented the architecture of the England of the day. This year Mr. G. G. Scott has come forward to take a becoming part in vindicating the character of this exhibition; and, in conjunction with Mr. G. E. Street, he has set an admirable example for the acceptance of certain others, who, like himself, have won distinction as architects. The gentlemen, who regularly exhibit, exhibit still; and their works this year are, for the most part, gratifying examples of confirmed success. While we plead for still stronger support from the profession for the Architectural Exhibition, let us be understood to estimate aright the efforts of its earnest and consistent friends. We trust they will not suppose that we esteem their works the less, because we seek to secure for their exhibition universal support and sympathy.

The impression produced last year in the architectural gallery of the Great Exhibition, that the Gothic has become the popular Art, and that its supremacy is both felt and admitted, is confirmed in the most striking manner in the present collections in Conduit Street. In fact, the Gothic has it all its own way in the Architectural Exhibition this year; it only wants some tokens of what is being done in Gothic architecture in metal-work. We should have been glad to have found some drawings of the Hereford and the Lichfield screens and their details—those typical expressions of living Art; and, in place of (or, at least, side by side with) the long array of competition designs for the proposed new cathedral (to cost £15,000, the prize for the accepted design being £100) at Cork, we should have thankfully welcomed some equally careful illustrations of what has lately been done, and what is still doing, in the great work of cathedral restoration. Mr. Scott sends one beautiful drawing of this class, No. 305, representing his new *reared* at Lichfield Cathedral. Why have we not other drawings, illustrative of the restorations of Lichfield, of the works in progress at Hereford, and of Mr. Scott's noblest achievements in glorious Ely? And we must add that, in our opinion, this year's Architectural Exhibition ought not to have been permitted to print its catalogue without including some drawings to illustrate the roof-painting of the Ely nave, as a becoming tribute from the profession to the lamented Mr. L'Estrange.

The designs for the Cork Cathedral exhibit much decided variety and good grasp of architectural knowledge; and, what is very satisfactory, the least successful of these designs are devoid of that extravagance which so commonly is mistaken for talented originality. Mr. J. P. Seddon's

designs we consider to be the best; and those of Messrs. C. H. M. Mileham, E. W. Godwin, T. P. H. Cuyppers, and William Lightly, possess distinguished merit. Mr. F. Wallen's design is original and clever, but it is tarnished with the taint of eccentricity. Mr. C. N. Beazley has a good design in the severest Early English manner, which is thoroughly mediæval. Mr. Godwin has preferred the Byzantine style, and he has handled it with much skill and to good purpose. Mr. Street has several of his always thoughtful and original and effective drawings (Nos. 152, 216, 233, 235, and 287), all of which must be admired, and ought to be carefully studied. Mr. Seddon also is a copious contributor, his works being not less than ten in number, and they are as good as they are numerous. Mr. Scott, too, exhibits five important drawings, the most effective being his designs for the restoration of the chapter-house at Westminster—a restoration which, when the Architectural Exhibition opens again, we trust will be in course of actual progress. The Rev. J. L. Petit has three drawings, which show that his touch is as firm and his colouring as rich and effective as ever. Mr. Seddon's design and plan for the Langham Hotel (No. 110) is very clever. Very clever also, in a perfectly different style of work, are Mr. Lightly's drawings of Florentine mosaic, Nos. 131 and 140. Mr. R. P. Spiers has nice sketchy "Scraps from France;" Mr. E. W. Godwin exhibits effective views of his new Gothic townhall at Northampton; and Messrs. Giles and Mumford have a very able design (the "second approved"), No. 182, for the Albert Middle-Class Schools: the style is thoroughly good red-brick domestic Gothic. In No. 190, 'A Design for the War Office Staircase Angle,' it is easy to recognise the artist-hand of the lamented Mr. Woodward; the design has been thrust into an angle, and not a very bright one, in the gallery, instead of its occupying (as it ought to have done) a place of honour. Mr. Whichcord's 'Brighton Hotel' does him infinite credit, and will be no less creditable to Brighton itself. Mr. M. Digby Wyatt has some clever studies and sketches. Mr. Slater contributes four finished drawings, which are distinguished by high excellence, both as designs and as architectural drawings. Mr. J. Webb and Mr. Beetholme have demonstrated their ability and judgment as architectural draughtsmen; and Mr. G. Travers's sketch of the beautiful 'North Door of Stone Church, Kent' (we have drawn it ourselves) claims for him a similar expression of decided approval. Mr. G. Truefitt and Mr. J. Norton have shown how actively they have laboured in their profession in two large groups of varied edifices, of which they may justly be proud. Mr. E. W. Tarn and Mr. G. F. Jones exhibit excellent designs (Nos. 231 and 236) for such houses as we delight to see; and Mr. J. Drayton Wyatt contributes one of his always admirable drawings, representing the new chapel (as seen from the south-east) about to be erected for St. John's College, Cambridge, by the ubiquitous Mr. G. G. Scott. No. 293, 'Gray-shott, Hants,' is an effective drawing by Mr. E. T'Anson. Mr. W. Burges is quite at home in his "measurements" of the wooden spire at Chalons sur Marne, and he makes us share his own sympathy with the spire-builders of the olden time. Mr. Seddon and Mr. E. Wimbridge have some exceedingly beautiful and effective designs for inlaid tiles, Nos. 379 and 327; in the latter the fleur-de-lis is introduced with singular skill. Mr. R. W. Mylne's drawings (Nos. 330, 331, and 332) of the crowns of three Scottish steeples, are very striking; and on one of the screens Dr. Salviati has placed four of his expressive examples of the mosaic pictures of St. Mark's, Venice. We conclude with adverting to the fine cartoons by MM. Guffens and Sweerts, of their noble mural paintings which perished, when on the eve of completion, by the destruction by fire of the Chamber of Commerce at Antwerp in 1858. Our artists may be content to take some lessons from these most able cartoons, which show how completely mural painting is understood abroad, if not at home; and how well it can be executed by some of their brethren.





CUPID AND PSYCHE.

FROM THE PICTURE IN THE SHEEPHANKS COLLECTION.

LONDON. JAMES S. VIRTUE.







## SOCIETY OF BRITISH ARTISTS.

EXHIBITION 1863.

THIS exhibition is not of the best. Large rooms, capital light, and a multitude of nine hundred works, do not save it from mediocrity. A society which has reached its fortieth year might certainly have attained to an age of discretion. We might have supposed that this sedate period of existence had been happily exempt on the one hand from the folly of youth, and on the other from dotage waning into garrulous weakness. And indeed a more detailed survey of these wide-stretching walls did at length persuade us that vigorous life still survived among certain members of, or permitted visitors to, this body corporate. That some offending limbs might be lopped off, that many obtruding branches could with advantage be severed from the parent branch, is painfully evident. Such bold elimination of the dross is indeed due to the true leaven, which loses power by unholy contamination. It is due also to our English School, which cannot be thus parodied without injury to the good name of our country. The projectors and managers of public exhibitions incur truly a grave responsibility. The possible pecuniary risk, which is too often regarded as the only penalty that can fall on incapacity or error, is the least of the many evils which unguarded appeals to patronage incur. Exhibitions are not mere shops or auction marts for sale: Art has not yet come quite to this last degradation! Exhibitions should be something akin in dignity to those ancient trials of skill and of power, when the fleet of foot and the strong of arm received the laurel crown. Moreover, if Art be in the cause of civilisation an accepted means to refined culture, surely it becomes of the first importance that the public taste shall be protected against vitiation—surely a positive duty is imposed upon all men in authority, that works only which are in some sort commendable shall receive sanction; that those performances alone which are in some degree praiseworthy shall be allowed to claim popular applause.

The art of painting has commonly been classified into schools on the basis of certain marked characteristics in style or in subject; and some such division will now serve the purpose of giving to our criticisms the order of method and the guidance of a principle. In the annals of Art there have been schools of drawing and of colour, schools of minor or domestic incident, and schools of landscape. As far as may prove practicable, we shall arrange the contents of the present exhibition under these several heads.

That the high and severe style of drawing, which in the history of the Arts found its consummation only in the Roman school, should be but poorly represented in Suffolk Street, is not very surprising. For the production of really great works in this exalted sphere, genius itself must be trained through arduous study. That Mr. SALTER, then, should scarcely reach the full bent of his ambition is, in the walk he has chosen, little else than might have been safely predicted: 'An Interview between Charles I. and his Children, in the presence of Cromwell' (196), is not a particularly easy subject. Some parts of the picture are, however, commendable. It were difficult indeed wholly to mar the iron strength of the great Protector, or to miss that pathos of refined sentiment which everybody has now learnt to ascribe to the martyr-monarch; yet it is perhaps unfortunate for Mr. Salter that we cannot forget that Vandyke painted Charles, and Delaroche Cromwell. Greater mastery in drawing, and more firmness in

execution, would have added additional weight to the artist's momentous narrative. Mr. HURLSTONE, the President of the Society of British Artists, held honourable position on the walls of the International Exhibition. In the present gallery the pictures he contributes are not his best. The head and figure of the woman of Seville (207), coquetting from behind her fan, has, however, both telling character and rich colour. In 'Mezza Giorno' (444), and 'Boy with Lamb' (460), Murillo has evidently been Mr. Hurlstone's master. The liquorice browns of the Spanish school, and the actual dirt engrained into the skin of Seville urchins, might, with advantage, borrow brilliancy and even learn cleanliness from the Venetian heads of Titian and Veronese.

A fancy subject owes much to a fancy title; like to a rose in beauty, it is yet not so sweet bearing another name. Certain pictures are as foundlings—they intrude upon the world by a certain free license of imagination, and no very clear account can be given why they have come to light at all. The course sometimes taken under these circumstances is to turn to the calendar and look out the name of a reputable saint, and so at once secure to the little stranger a respectable christening. Life thus opens with fair prospect. Following in this line of thought, we must confess that the "Society of British Artists" might readily find inmates for a very pretty founding hospital; yet there are assuredly in this gallery fair beauties of legitimate descent, against whose cheek no scandal can venture to breathe. The beings that inhabit Mr. Woolmer's harems are, perhaps, somewhat of voluptuaries; but let that pass. There are few among us, we take it, of a virtue so cold as wholly to withstand his witchery. A book of beauty we probably all wish to keep in our imagination, and a gallery of female loveliness, for those who desire to make one, might be culled even from Suffolk Street. We might make, for example, a good beginning by taking Mr. BAXTER's 'Ballad' (51), a girl, with hair flowing down on her bosom, rather waxy perhaps, reading a love ditty. Mr. DICKSEE, too, should contribute one or two of his ideal forms, finished with refined detail. What can be more charming, for instance, than the stately lady, with bouquet in hand, dressed, as the catalogue tells us, 'For the Opera' (443)? His 'Juliet' (336) is delicately touched with sorrow; the pearl necklace seems to find an echo in pearly eyes, wet as with dew-drops. Of heads or general subjects more vigorously naturalistic, softened into a certain conventional sentiment, Mr. Hill, Mr. Cobbett, Messrs. W. and F. Underhill, produce some not unfavourable examples. Mr. J. J. HILL's 'Contentment' (491), a young mother and child, into whose cheeks the mountain breezes have wafted health, and health-given beauty, is specially worthy of note, for its eminently pleasant and popular treatment. But painters of this school are often afraid to render, in simple truth, the rudeness of weather-beaten skin. They probably find it easier, and more to their account with customers, to paint lips of honeyed softness, and to give even to the rustic complexion a rose-water and confectionery sweetness. Mr. COBBETT in 'Fern Gatherers' (108) chooses a well-approved subject; he has caught the colour of the autumn moors, which he further enhances by a glowing sky. In 'The Proposal' (38) the same artist, for variety, strikes the high key of fashionable life. We are here introduced to a lady with lap-dog, feather in hat, dress of brocaded silk, just in receipt of "an offer." She evidently has formed an exalted estimate of her charms, and probably resolves to deal

with the proposal as an impertinence. The picture has scarcely reached that subtlety of intent, that craft in motive, which the French seldom fail to insinuate as underlying satire.

Contrasting favourably with the worn-out conventional work of the routine artist, is a thoughtful, studious picture from the "Fair Maid of Perth," by Miss EDWARDS, under the title, 'Catherine Glover and the Glee Maiden attempting to succour the imprisoned Duke of Rothsay' (407). The two maidens, one with lute in hand, approach timorously the prison walls; hope with fear divides their breasts; they seem to tremble as they tread, like young gazelles listening for danger's sound. The whole picture is painted lovingly, even to the smallest detail; the old yew-tree, which tells the memories of a life, as all trees seem to do, with its moss-grown trunk and entwined arms, whereon long years have set their mark, is painted with the faith which seems to say, "Omit not a line lest you commit a wrong." We regret that a certain quaint angularity of line and a severity in contour should give unmistakable signs of Pre-Raffaellite taint. This is excusable in the apprenticeship of genius; but we trust the time will come when this artist may enter on a freedom true as nature—a liberty before which parodies on mediæval practice were but returning bondage. 'The Countess Olivia' (427), by T. ROBERTS, is a work carefully drawn and highly finished. This stately impersonation would, however, be vastly improved by the mere showing of a foot beneath the dense drapery which is now wholly unpronounced by the underlying figure. 'Blind Bartimeus led by the Saviour' (485), painted by R. DOWLING, is commendable as a right-minded treatment of a sacred theme. The groping action of blindness, seen even to the tips of the fingers, is a point well seized.

We pass on to pictures of minor incident, but not, therefore, of minor interest. Indeed, purchasers seem ever ready with their money, and the public liberal in their applause, for works which, perhaps simply because they aspire to no high range, are all the more likely to occupy the wider level of life, and to seize upon sympathies which each passing hour awakens. Such works are usually small in size, yet scale of canvas is not always the true measure of magnitude more than of merit. 'Reading the Scriptures' (87), by T. ROBERTS, with the quoted text, "When Thy word goeth forth, it giveth light and understanding unto the simple," is an instance of a momentous theme thrown within narrow confines; and the confines are indeed narrow—a death-bed in a cottager's hovel, solitary, solemn, and sad. A young lady, simply attired, with gloves and parasol laid aside, comes to bring to the time-laden pilgrim the word of hope for a better land, where life's weary watching shall be at rest. The accessories, such as pillows, patched bed-quilt, broken chair, and basin of gruel, are rendered with utmost detail and precision. And the value of this circumstantiality does not fail to make itself felt. This scene, in its full pathos, is thus brought home to the beholder—death in its loneliness, and faith in her trust.

Let us change the scene, for change is not difficult in any picture gallery, wherein, as in the world without, the mourner burying his friend may encounter the gay company returning from a wedding. We will take our stand before Mr. LEVIN's 'Sketch at early hour in Covent Garden Market' (258); a hearty, jovial work, exuberant in life, and suggestive of festivity. Mr. Levin had a clever picture among the foreign schools of the International Exhibi-



tion, and though naturalised as a denizen at Bayswater, he still paints with the smack of a foreign accent—a trait in his case far from disagreeable. Mr. HEMSLEY has a clever picture, 'The Gossips' (50), made out of the common incidents of a cottage or kitchen interior—one woman seated at a round table, another woman standing by, a child holding by her dress, another child crying in a cradle, and a cat purring, with other accessories thrown in, as bonnets and shawls, and mugs and tubs. Surely of the making of such pictures there is no end. The same artist has another painting, perfect in its way, 'A Duet' (602), a boy fiddling, a girl beating the top of a pot; a composition of close concentration, carried out to high finish, sharpened into comic point, yet kept down quiet all the while, the actors, as sometimes on the stage, unconscious of their own absurdity, which nevertheless convulses the house in laughter. This description, indeed, may serve as a summary of what such works should be. This quietism in comedy, this moderation reining in excess, are evidences of power, not to say of good breeding also. Your wits of the best taste swell not the chorus of applause: they can tickle or they can sting; but whatever they do, they themselves preserve a quiet equilibrium. Mr. HAYLLAR can be a wit after this sort. And observe, the painted or the spoken wit must be neat, sharp, cleanly cut, spicy, pungent. Mr. Hayllar's 'Sugar' (163) provokes the right kind of smile in each spectator as he approaches. A lady is seated at a tea-table making tea; she looks at a guest outside the canvas, which the spectator has in imagination to fill in—by himself if he likes—and with upraised arm, sugar-tongs and sugar in hand, the damsel puts the question, "Sugar? do you take sugar, sir?" We pause for the reply. The same artist passes from 'Sugar' to 'Fresh Eggs' (294), and in the transit effects a contrast. In this more homely mood he takes an old woman, seated in market, with eggs in her lap, and cabbages, under a dingy umbrella. The work is first-rate for character and power. Returning to the smaller sphere of cottage interiors, we are glad once more to renew acquaintance with Mr. PROVIS, a name of proved repute. His small 'Cottage Home' (638) is skilled in that unmethodical composition which yet has a cunning method of its own,—a concatenation of incidents strung together loosely, yet not without logic, after the manner practised by Ostade to perfection. The Dutch are indeed our masters in this art, not less than Raffaele and Michael Angelo after a nobler calling. Mr. BROWNLOW has contributed a work true in character, 'The West of Ireland in 1860' (20). Here we have a cabin, with open door, letting in a flood of daylight on the gloom, looking out upon the shore and the sea; fresh-caught fish are on the ground, a net hangs from the roof, a spinning-wheel is in the corner, and the inmates, father, wife, and other direct or collateral descendants or relatives of the prolific Irish race, seem scarcely to know or to care what step they may next take to better their condition. Mr. Brownlow paints well, which is more than can be said of the multitude of artists with whom he here keeps company. 'Just arrived' (126), a small picture by L. SMYTH, also deserves to be rescued from the oblivion which awaits its companions. A boat, we presume, has just come to shore, and a little fisher-boy, loaded with nets, clambers up from the beach. Other works we could wish to mention with more than passing commendation did our space permit. We had, for example, marked for notice the following—'Sweets and Bitters' (7), by M. ROBINSON: 'The Fisher's

Good-bye' (154), by E. HOLMES; 'Fox and Goose' (101), by J. W. HAYNES; 'A Sister's Love' (203), by E. C. BARNES; 'Preparing Supper' (114), by W. BROMLEY; 'The Morning Swim' (110), by T. DEARMER; 'The Market Morning' (60), by J. HENZELL; 'Sea-side Visitors' (350), by C. NICHOLLS; 'Waiting for the Turkey' (398), by G. COLE; 'From a Correspondent' (416), by HAYNES KING; and 'Reading a Lesson' (239), by W. CROSBY. These varied works have each a merit we should have wished to point out individually did time permit. 'Tuning up' (614), by F. G. PRICE; a man tuning his violin, and seemingly musing the while, is a figure sketched in with admirable character and power of hand. Among several works by the brothers Underhill we may select 'The Turnstile' (39), by W. UNDERHILL, a young mother resting her child on a rustic stile—a work of vigour; also 'A Music Lesson' (612), by F. UNDERHILL, a father tenderly teaching his boy to play on a tin whistle—a work, in contrast with some others from the same family easel, to be praised for its greater smoothness, evenness, and refinement.

Classification, always difficult, becomes especially perplexed when applied to works which in subject and treatment form a medley. The French term *genre* is mightily convenient, as including anything and everything not falling under high history or actual landscape. Mr. PASMORE paints a pleasant, *piquante* picture; his 'Village Minstrel' (113), a boy laying aside his bundle to take to his whistle—little girls all attention—is a work pretty and cheerful. His 'Elixir of Love' (75) was suggested by lines from rare Ben Jonson. An old fellow, combining the appearance of a mountebank with the air of a quack, presiding at a table loaded with old books, nostrums, and gimeracks, assures fair and perhaps incredulous customers, that he knows how to dispense "the flower of the sun, the perfect ruby we call elixir," by which can be conferred "honour, love, respect, long life," "valour—yea, and victory, to whom he will!" The idea is good, but more study should have been devoted to its circumstantial elaboration, especially in the accessories. 'Its Last Day' (497), by A. LUDOVICI, is also a bright notion; a small gang of *gamins*, in high glee, pitch and toss up an old hat, which has indeed now seen its last day. Foreign Art, like foreign manners, runs into intensity of action. 'Here you are, Sir!' (410), by A. F. DE PRADES, is also another telling, ejaculatory title; the subject, a cabby on a gloomy wintry morning hailing a passer-by, is seized with the purpose known to the French *genre*.

A great point has been gained, as we have already said, when the sound of a felicitous title comes as an echo to the sense of sight. A pretty thought put neatly on a panel, and framed and titled, has often called to our memory some well-cast sonnet, a happy fancy set, as it were, to melody. Of such examples there are not many. Mr. MORRIS's 'Butterfly Days' (214) may, however, be quoted as an instance of how subjects taken from everyday life can be redeemed from the commonplace which is the bane of this humble sphere. An interesting child, herself sportive as a kitten or a lamb, is in chase of two butterflies as they gambol through the woodland. There is an earnestness in this child's pursuit, a simplicity and singleness of aim, which it is always touching to mark in youth's tender moods of innocent joy. 'Sunny Hours' (225), by E. HOLMES, is also an infant's Idyl: a little child seated under sheltering trees, is weaving wild flowers into a wreath. 'Miss Vanity' (376), a conceited little puss, by EDWIN ROBERTS, is also a

title of quaint novelty, nicely translated upon canvas. 'How do you like me?' (505), by W. D. KENNEDY, is the exclamation of another vain lady, who certainly will do well if she prove as good as she is assuredly handsome. Artists often hit on a subject as by accident, and only when the picture is painted hunt for a name. This is a mistake, like to that of a musician, who should sit down to compose an opera before a line of the libretto has been written. The governing idea of every work should first be distinctly settled in the mind, as the central focus or germ of subsequent creation, and then all accessories will grow out in due subordination, and every part become united in a kindred birth. The true artist thinks more with his head than he works with his hands. His conceptions are his first and vital creations, even as melodies in music, which technical labour then puts to accurate instrumentation.

The school of colour, which has never failed to obtain in the history of Art applause and patronage, finds in the "Society of British Artists" two zealots in Mr. Woolmer and Mr. Pyne. Mr. WOOLMER, in his figure compositions, is too expressly voluptuous to be prudishly pure or literally true. His rapturous eye for colour seems to dance in flickering light, and his imagination swims and swoons among fleeting forms, till nature, herself beguiled, is lost in a fairyland of dreams. Mr. Woolmer's fancy takes discursive flight through the "Arabian Nights," Boccaccio's "Decameron," and Tennyson's "Dream of Fair Women." He delights in soft, velvety skin, in cheeks and lips blushing with amorous longing. This is a state of mind in which the drawing is not likely to be over severe, or the intellect calmly cool. His pictures, such as 'The Morning Dream,' from the "Rape of the Lock," and 'Sleeping in mine Arbour,' are all put together on the same chromatic principles. The three colours of red, yellow, and blue, multiplied into their infinite varieties of secondaries and tertiaries, are skilfully blended, balanced, and contrasted—reds softening into yellows, yellows blushing into reds, blues passing into emerald greens, or shading and fainting away into neutral greys, to be gemmed in turn with jewels, or decked and dazzled with flowers. Such has been the method employed by all great colourists, from Veronese to Etty and Turner. Mr. PYNE follows the like scheme in the compound of his landscapes. Let us analyse a sea-piece, 'The Fair Maid of Perth,' a shipwreck (337). We will take as a key-note the yellow of a sunset sky, even to the pitch of lemon chrome. This is then heightened into the burning of a red-hot sun, lighting the clouds into flame, each troublous wave also crested with fire. A broad purple shadow, as of the lowering tempest, is cast across the horizon, and a belt of ocean green wreaths the shore. Now there is much poetry in all this, and science too. Among the colourists we must not forget Mr. PERCY, in the well-known 'Valley of the Lledr.' Mr. J. DANBY entered the school by descent, as may be seen in his sunset on the Thames at 'Westminster' (390). That colourists are apt to be careless in their forms is proved once more by the sky outline of Westminster Palace, here painted slightly. The passion for chromatic splendour is proverbially an intoxication, and pictures painted under this spell have, perhaps, some right to claim the indulgence granted to romance.

Of the old prosy way of treating nature, if nature indeed can be ever prosy, there are in this Exhibition approved examples. Mr. TENNANT, as in 'Going to the Ferry' (276), paints our English river scenery with unpretending simplicity. Mr. CLINT is, perhaps,



most successful in his stormy sea-coasts, as in 'Fishing-boats' (386). But to the Messrs. WILLIAMS, under the disguise of well-known *noms de guerre*, would seem to belong that special monopoly which genius usurps over the domain of nature in her mountains, valleys, lakes, and rivers, with an endless variety of recurring springs, summers, autumns, and winters. Insatiable is the thirst for pictorial conquest which incites this gifted family to untiring enterprise. We have just made honourable mention of one of the household, Mr. Percy, as a colourist. Then, close by, we come upon his brother, Mr. GILBERT, who is busy 'Clearing off the Morning Mists' (313) from mountain and lake, and wiping the drowsy eye of the sun as it rises from slumber. Another brother, Mr. BODDINGTON, has given his attention to 'The Old Moat-house—Evening' (422), with all the needful ingredients served up to perfection. We discover, of course, the old house in ruins: on the right the sun is setting, on the left the moon has risen; in mid canvas runs a full flowing river, ready to receive beauteous reflections; on its waters the lily floats, on its margin a heron stalks. Then, lastly, we are indebted to Mr. G. A. WILLIAMS for white-robed frost, as seen in his exquisite little works, 'Winter's Evening' (883), and 'Winter Sunset' (875), the icy cold lighted up by the fire of the sun, the skeleton branches of the trees pencilled in clean harmony of line against the sky. We must not forget to give a word of recognition to Mr. Syer's well-known vigour of hand, ever manly, and always hearty in grasp.

Of the more modern school of landscape—a school of detail and of diligence, christened sometimes with affectation the Pre-Raphaelite—the present exhibition contains some really choice examples. Mr. ANTHONY is too independent to make himself subservient to any clique; he fortunately has a manner all his own, and in his 'Langham Castle' (400) we are glad to be reminded of his liking for circular pictures, and once more to recognise his stern uncompromising truth to nature. He certainly does not go out of his way to beguile or to win his spectators by false or fiery allurements. Mr. GOSLING is also an artist who has been fortunate enough to stumble on a manner all his own, sometimes, perhaps, a little too dotty and specky, but each year gathering, we are glad to observe, into concentrated strength. His 'Summer on the Thames' (202) leaves little to be desired. 'The Warren Gate' (349), by H. MOORE, is painted with great knowledge of nature. 'A Peep at the Llugwy' by C. EARLE, shows masterly drawing and handling in the foreground ferns and foxgloves. 'The Lodge, Sevenoaks' (44), by W. S. ROSE, is prim and precise in straight walk, fence, and flower-pots, but capitally painted; and especially would we mention, among others, 'Guisbro' Abbey' (186), by J. PEEL—a broken, brambly lane, wending its way to the summit of a moorland; beneath, a spreading sylvan vale bounded by hills. These, and such like works, are the good fruits of that close yet discriminating study of nature which is fast driving time-honoured conventionalism out of the field. So-called Pre-Raphaelism is a rock against which weaker painters have split; but to the stronger men it has served as a corner-stone upon which they are now building a temple.

We have thus shown that this exhibition, which in its nine hundred works is below mediocrity, has been saved by the merit of individual pictures. We trust that in future years the Incorporated Society of British Artists may still further justify the rights of their royal charter.

#### THE SOCIETY OF FEMALE ARTISTS.

THIS society has opened its seventh exhibition at No. 48, Pall Mall, having been at length so fortunate as to secure to itself a room within the area recognised as that of the Art exhibitions. For the last three years the drawings and pictures of this body have been exhibited in the late room of the New Society of Painters in Water Colours, but necessarily so early in the season as to be disadvantageous in many ways. Thus, the society having passed through a probationary term of six years, subject to all the contingencies arising from the want of a settled abode, it seems all but certain that, with the advantages it now enjoys, it has before it a future of prosperity, inasmuch as to establish it one of the most useful of our institutions that have for their aim the promotion of Fine Art. Judging from the present condition of this society, nothing but a liberal measure of success and public favour could have brought it through such trials as institutions of this kind are subject to in infancy. When other now established Art institutions were founded, some, even the most popular, must have expired but for the superhuman efforts of certain of the most resolute members. These schools—for such they may be called—have pampered the public taste to an exquisite epicurism in Art: they have not only sustained, refined, and extended the tastes of the highest classes, but they have borne a love of painting downwards to strata of society wherein formerly any critical feeling for Art would have been pronounced an impertinent affectation. Yet the development of new societies has against them not only all the influences that have operated against those now long settled in public favour, but also a variety of adverse and negative forces arising out of an entirely new order of things having relation to Art.

The activity and energy of the committee of the Society of Female Artists seem to have carried it through the perils of its earliest stage. In connection with it a school for the study of the costumed model has been established; and although the project was not very widely advertised, the school has been well attended during its first term just passed. The room in which henceforward the exhibitions will be held is by no means so large as that in which it has shown its works for the last three years. This is an advantage, as necessitating a certain concentration, with which the society commences its first season in its new abode. From this limitation, though salutary, there may be a desire to escape, when the number of works presented far exceeds the capacity of the disposable space. This year, between two and three hundred pictures, a proportion of which were accepted, have been returned for want of room. The result of this is an exhibition of a brilliancy and quality far beyond all that the society has hitherto opened to the public. In departments of painting which ladies have mostly cultivated—flowers, fruit, and still life—are examples which cannot be excelled; but the test of earnest study is figure drawing and painting, and the exhibition is especially strong in figure composition.

Of late years contributions of French pictures have formed a feature in the collection; these, however, are not continued this season. There are, nevertheless, two foreign ladies of eminence who have sent pictures—these are Madame Jerichau and Madame Lundgren, both of whom enjoy high reputation, not only on the Continent, but also in this country. 'Britannia rules the Waves' is the title of a large work by

the former lady—a single allegorical figure of heroic size standing on the prow of a galley, and extending a sceptre held in her right hand. A second is of a very different kind, being two heads on one canvas, portraits of the brothers Grimm, very energetic and firm in manner—both very argumentative heads. 'Grandmother's Pet,' by Madame LUNDGREN, contains an old woman, and her grandson seated on a table and endeavouring to thread a needle for her; the picture is generally low in tone, but has a charming variety of mellow harmonious hues, simple throughout, and without a weak point. Miss GILLIES has one drawing of touching sentiment, called 'Awakened Sorrows—Old Letters,' being a group of two persons, one of mature years, the other a girl who affectionately consoles her companion, borne down for a time by some painful remembrance. The two figures are brought together in a manner that bespeaks a warm relation between the two; the elegance of the draping alone raises the work into the class of high Art. Mrs. BACKHOUSE's contributions are even more sparkling than any that have preceded them. This lady has sent four or five drawings, very equal in their excellence; they are principally studies of children—girls: as 'Only a Half-penny'—a little flower-seller; 'Bringing Home the Dinner'—another carrying a dish of baked meat and potatoes; 'Borrowed Plumes'—a girl trying on her mistress's cap; all these drawings are very bright in colour, and well drawn and rounded. In a landscape, 'The Town of Le Puy, &c.,' Mrs. ROBERTON BLAINE transcends all her former essays. Another picture by the same lady is from a portion, perhaps, of a suburb of Toledo, a much warmer picture than the other. Above these pictures is a portrait of Mr. Gibson, the sculptor—a very striking resemblance, by Mrs. CARPENTER. 'Savoy,' by Mrs. OLIVER, is a rich and sunny landscape; and by the same artist are other equally interesting subjects; and by Miss WILLIAMS two small simple pictures, both called 'Burnham Beeches.' In 'A Dutch Maid,' by ADELAIDE BURGESS, there is a severe abstinence from the playfulness which is so much the characteristic of water-colour practice—it is really a powerful drawing. Miss WALTER's 'Flowers and Fruit, fresh gathered,' is distinguished by a force of colour seldom attained even in flower painting; more meritorious is 'Winter Fruits and Stone Ware.'

By Mrs. FOLLINGSBY there is a landscape, 'Die hohe Campe'—a scene in Bavaria, wild, rugged, and gloomy, painted with a feeling for surface and substance that would do credit to even distinguished masters in landscape art. 'The Ballad,' by ELLEN PARTRIDGE, is a country girl seated on a bank; other figure subjects are—'Saying Grace,' and 'The Bee and the Butterfly,' KATE SWIFT; 'On the Look-out,' GEORGIANA SWIFT; 'The Penitent,' CORDELLA WALKER; and 'The Tangled Walk,' ELIZA WALKER. 'The Picture-book,' AGNES BOUVIER, is a remarkably rich and transparent group of a girl with a child on her knee. By the same artist are some very carefully drawn and highly-coloured heads. Mrs. KEATING distinguishes herself as a painter of game and animals; she contributes a 'Brace of Woodcocks,' a 'Brace of Pheasants,' a 'Skye Terrier,' a famous 'Ratter,' and other similar subjects, painted in a manner equal to anything of the kind we have ever seen. 'Gems of the Ocean,' by FLORENCE PEEL, is a water-colour study of a mackerel and a red mullet, worked up to the utmost power of the most vivid colours. All these, and many others, are of a degree of excellence which must bespeak for the exhibition a fair share of public support.



## THE FRENCH EXHIBITION.

THE gatherings we see annually in Pall Mall convey a just idea of the essence of the dramatic and the domestic of French Art. With the common nature of the French school we heartily sympathise, while traits of distinct nationality are less acceptable. Thus the present selection, like all that have preceded it, has been judiciously made, consisting of brilliant examples of the small so-called conversation subjects in which French painters stand alone. On entering the room you feel, rather than see, that there is a sprinkling of Belgian-quasi-Dutch studies on the walls, which in a very marked manner separate themselves from the French pictures. It is the weakness of the living Low Country schools that they only remind us imperfectly of Terburg, Maes, Jan Steen, and Teniers; and it is the strength of French Art, be it for better or worse, that it really refers to nothing that has gone before it. The most remarkable picture in the collection is a large composition by Leys—now, by the way, the Baron Henri Leys—carefully worked out in oil, but intended for repetition in fresco. It is the first of a series proposed for the decoration of the Town Hall of Antwerp. The subject is the Archduke Charles, afterwards Charles V., taking the oath, on his entrance into Antwerp, to govern the city in strict accordance with law and justice. The oath is administered by the bishop, attended by the authorities of the city; while on the side of the Prince are his aunt, his sisters Eleanor and Mary, and the high officers of his court. He rests his hand on the open Bible, and follows the bishop in pronouncing the oath. A chapter would not be too much for a description of this work and a commentary on its relations to the dead schools of Northern Europe. Pre-Raffaellites would claim the Baron Leys as a brother, but M. Leys aims at nothing in the Raffaellite vein, *pre* or *post*. His picture is a noble example of study and industrious practice; there is not a passage in the whole of it that has not a purpose to serve.

This annual collection has always some admirable small-talk subjects by Meissonnier and those who follow him. By himself, however, there is but one, while by his pupil, Ruy Perez (or, *Gallicé*, Ruiperez), are several. Meissonnier's picture shows an engraver at work on a small plate; the composition is full, the adjustments most skilful, and the surface soft and liquid. One of those by Ruy Perez shows a company of three persons in a room, one reading to the other two; a clean and bright picture, abounding in greys and drabs. Another is a kind of guard-room scene, with a party of soldiers, of whom one sings to the music of a guitar, while the others listen; the feeling of the picture is much the same as that of the other—light and breadth, with a prevalence of sober and subdued colour. It is to be observed of many of the works here that they are "artist's pictures;" that is, they have been painted upon principles so severe as to exclude all sycophantic yielding to vitiated taste. A striking example of this is found in Decamps' 'Singes Experts'—three or four monkeys engaged in considering the merits of an ancient picture. M. Decamps thus avenges himself on some committee who may perhaps have shown such ignorance as to refuse to pass for exhibition some picture of his own. The subject is a jest, but it is told in the most dignified style of Art; the gravity of the colour, and the very natural system of lights and darks, propose to us much to think over. The man who dares to paint thus in these days, has done and suffered much for dear

Art's sake. The severance from the colourists is so complete, that the picture would look a dark spot in one of our exhibitions. And Edouard Frère is here with some of his Ecouen rustic friends—those, by the way, to whom he affords open house, who go at all hours *non. con.* into his garden and help themselves to his apples; and thus it is that he has succeeded in painting his rustic children in rags that really belong to them; but he is now treating larger subjects, notably a kind of rustic happy family—a composition of great artistic merit, full of character, and admirably lighted; and besides this, there are many smaller subjects similar to those which achieved for him his early reputation.

Robert-Fleury contributes a large picture, a 'Procession de la Ligue'—a scene in Paris during the Huguenot persecution, in which the priesthood are the principal actors; and by Tissot there is a remarkable work which he calls 'A Dance of Death,' and writes upon the frame, "Penetrantes in interiora Mortis;" it is a Dantesque allegory, wherein is set forth the course of human passion and vice in their headlong career. The figures, impersonating Love, Avarice, Pride, Lust, and all the vices, are attired in fantastic costume, and advance on the downward brink of such a circle as we find described in the Divina Commedia.

To pass to something more material, there is by Auguste Bonheur a landscape with sheep, wherein both the scene and the animals are faithfully brought forward. We renew our acquaintance with Eugène Le Poittevin in a picture more carefully painted than we have seen from his hand for some years past. To him anything is a subject, and so this introduces us to a monk who, on his way to his convent, with a leg of mutton in his hand, has met a village child, with whom he is conversing. The pictures we have seen lately by Le Poittevin have been small and sketchy; this is more carefully finished. By Lassalle is a winter scene somewhere among the Alps, with a girl found in the snow. In 'The Declaration,' by Willem, appears a gentleman proposing to a lady, by whom his suit is very coldly received; but we believe that there will shortly be added a much superior picture by this painter. 'A Sea-shore Scene,' by Achenbach, is a striking example of the sweetness of unbroken breadth, and the peculiar skill which gives remarkable brilliancy to sparse and low lights. Rousseau has a landscape, a meadow with trees and a river, simple and true; and Madou a kind of guard-room subject, in which a fortune-teller is unfolding the future to a company of soldiers. There is also a guard-room subject by Teniers, who therein pronounces his faith in Teniers, though with less breadth of light than is found in that master; the points dwelt upon are extremely forcible. By Kreins are some rustics praying before a roadside shrine of the Virgin; and Springer immortalises those clean, quaint, bright red blocks of building that are celebrated in the works of famous Dutchmen who have gone before him. Madame Peyrol (a sister of Rosa Bonheur) sends a piece of substantially painted meadow, wherein grazes a flock of sheep. There are also, of conspicuous merit, a company of village politicians by Knaus, and a family dispute by De Braeckerleer; and three pictures by Thom, who, by the way, is a Scotsman, but a pupil of Edouard Frère, and resident with his master at Ecouen; also works by Knarren, Trayer, Menard, Lovenjen, Verboeckhoven, Troyon, and others; but as there are yet expected some additions to the collection, we shall have occasion to revert to it during the season.

## THE TURNER GALLERY.

DIDO AND ÆNEAS LEAVING CARTHAGE ON THE MORNING OF THE CHASE.

Engraved by J. T. Willmore, A.R.A.

THIS is a picture of Turner's earliest period—one of those he painted in imitation of Claude; but the compositions of the Franco-Italian artist never equalled in grandeur of design, nor in truth of natural forms, the works of our countryman. Claude's pictures seem to breathe more of the atmosphere of the studio than of the open landscape, though he was a diligent sketched of nature. This remark is not meant to apply to his colouring, which is often exquisitely tender, and always perfectly true; while his compositions seem universally based on one model, as if he had laid down a principle for himself from which he would never deviate, and that principle one of a formal distribution of objects no less formal in themselves; somewhat in the same way as the Dutelman lays out his garden and prunes his trees. Such an opinion will, probably, appear very heterodox to the enthusiastic admirers of Claude, yet it is only necessary to examine and compare a few of his works to be convinced of its correctness.

Claude was accustomed to introduce into his landscapes figures borrowed from classic history: these sufficed to give them a title. Turner followed in the same course, as in the 'Dido and Æneas' and others. In the works of both painters, the story, as it may be called, forms generally a secondary feature in the picture, but in that which is here engraved it occupies a prominent position. The painting was exhibited at the Academy in 1814. The title had the following quotation from Dryden's translation of the Æneid appended to it:—

"When next the sun his rising light displays,  
And gilds the world below with purple rays,  
The Queen, Æneas, and the Tyrian court,  
Shall to the shady woods for sylvan game resort."

Those who are acquainted with classic history, as it has come down to us from Greek and Roman writers, need not to be told that, even assuming Dido and Æneas to have been veritable personages, they could not be contemporaries, according to the dates assigned to the life of each: a period of three hundred years, or nearly as long, intervened between them. It was Virgil who invented the fiction, as an episode in the story of Æneas, and other Roman authors followed in his pathway. When Juno had addressed to Venus the words quoted by Turner, Virgil goes on to say—

"The rosy morn was risen from the main,  
And horns and hounds awake the princely train:  
They issue early through the city gate,  
Where the more wakeful huntsmen ready wait,  
With nets, and toils, and darts, beside the force  
Of Spartan dogs, and swift Massylian horse."

\* \* \* \* \*

The Queen at length appears; on either hand  
The brawny guards in martial order stand.  
A flowered cymar with golden fringe she wore,  
And at her back a golden quiver bore;  
Her flowing hair a golden caul restrains;  
A golden clasp the Tyrian robe sustains.  
Then young Ascanius, with a sprightly grace,  
Leads on the Trojan youth to view the chase.  
But far above the rest in beauty shines  
The great Æneas as the troop he joins."

The architectural portion of the composition is less gorgeous than some other of Turner's Carthaginian views, but it looks more real—that is, less the work of the painter's poetical imagination—and is, undoubtedly, very fine; but there is, for a newly-built city, as Carthage then was, a kind of anachronism in the ruined bridge. In the foreground is a throng of people, whose costumes, appointments, and action suggest rather a pageant, or a splendid ceremonial procession, than a hunting cavalcade. Issuing from the bridge are Dido and Æneas, followed by a group of grooms and other servants leading horses. The "shady woods" where the "sylvan game" are to be hunted, seem to be indicated by the trees on the left, one of which is especially beautiful in form. The colouring of the picture—one of those which adorn our National Gallery—is cool, for the time is early morning, and the light overspreading the distant landscape, where the sun has risen, is admirably contrasted with the foreground, which as yet the sunbeams have scarcely reached.

This engraving is the last plate executed by the late Mr. J. T. Willmore.





J. M. W. TURNER, R.A. PINXIT

J. T. WILLMORE, SCULPT.

## DIDO AND ÆNEAS.

FROM THE PICTURE IN THE NATIONAL GALLERY.

LONDON, JAMES S. VIRTUE.







## THE PRINCE CONSORT MEMORIAL.

THE contented unanimity with which the zealous and devoted promoters of the Prince Consort Memorial have given time for thoughtful and mature reflection upon the form which the memorial itself should assume, has all along augured well for the ultimate success of their honourable project. In the first flush of deep feeling, when we found that our Sovereign had become a widow, it was natural enough that we all should have considered that a suitable national monument to our lost and lamented Prince should be taken in hand on the instant, and carried into effect rather in accordance with the impulse of the moment than as the result of thought and care and inquiry. So an impossible monolith was proposed—just as it would, in all probability, have been proposed amongst the Britons of the time of Julius Caesar—and, as a matter of course, after no inconsiderable discussion of matters of detail, the idea was permitted first to subside, and then altogether to vanish away.

The period of counsel and reflection followed, and men resolved to await the issue of the Commission appointed by the Queen to take the entire subject into their consideration. At length the memorial has reappeared before the public under conditions that promise its satisfactory and worthy realisation. A design, prepared by Mr. G. G. Scott, R.A., has been accepted by her Majesty, with the cordial concurrence of the Prince of Wales and the other members of the Royal Family. And Mr. Scott, in his design, has done what all who knew him were sure that he would do—he has shown both himself and the great art with which his name is identified to be fully equal to the occasion. Mr. Scott's design has been entitled, by a very high authority, an "Eleanor cross"—that is, as we understand the term, a design based upon and closely resembling one of the crosses that were erected on the occasion of the funeral progress of Eleanor, the first queen of Edward I. We presume that no one who has seen either Waltham or Northampton Cross, and has also examined Mr. Scott's actual design, would have applied the title of an Eleanor cross to the design for the memorial of the Prince Consort. What Mr. Scott has really submitted to the Queen is a design for a *canopied statue* of the Prince. Upon a quadrangular basement or platform, raised upon lofty flights of steps, and having at its angles boldly projecting groups of sculptured figures which would allude to the Great International Exhibitions, is a podium or massive plinth, the four faces of which are richly covered with sculpture, after the manner of a frieze; in the centre of the area thus obtained is the statue, a colossal seated impersonation of ALBERT THE GOOD. At the four angles of the podium rise, from sculptured groups in two tiers or orders, clusters of granite shafts grouped with statues, and these carry four great arches, canopied, which in their turn constitute the principal features of the vaulted shrine or covering for the statue. From above, rising out of the cruciform roofing of the main structure, and soaring from its rich profusion of tracery, is a lofty spire of tabernacle work, the whole surmounted by a cross. The height of the structure, from the ground to the top of the cross, is 150 (*one hundred and fifty, not 300*) feet. The materials are proposed to be granite, the finest white Sicilian marble, bronze, mosaic, and architectural metal-work—the aim being to employ natural substances of the highest order of value and beauty, and which the Prince is known to have held

in the greatest esteem for use in the Arts. The general character of the design is altogether original, while it is adapted in every particular to such treatment as the Prince Consort himself is so well known to have esteemed and admired. The style is rather an adaptation of the Gothic than pure Gothic; but the adaptation is at once felicitous, appropriate, and magnificent in its expression, and eminently calculated to fulfil the national desire that the memorial of the Prince should be worthy of the nation, and, if possible, also worthy of the man commemorated.

On future occasions we shall enter fully into particulars, and shall give minute descriptions of this most interesting work; now we are content to treat it in general terms. We may add that it is proposed to associate with the memorial itself a noble Hall of Science and Art—a British Walhalla—designs for which Mr. Scott has prepared. These are structures that are calculated to accomplish precisely what the Prince Consort so ardently desired to accomplish—they will draw out and develop the Arts of England. This memorial is to be a record of the advance in all Art, that has been achieved under the fostering care of the Prince whom it will commemorate. It is to be resplendent with glowing mosaic, massive with granite and bronze, lofty and light with metallic architecture. It is to be what we may ourselves be proud to look upon, and what we may show with equally just pride to foreigners. Two things only are needed to fulfil the aspirations of the artist. Of these, one is first-rate ability in the men who will work with and for him; and the other is a subscription raised to an amount which a really noble design *must* be certain to command.

## THE PICTURES OF MR. AND MRS. E. M. WARD.

E. M. WARD, ESQ., R.A.

THIS distinguished artist has just completed a large picture, remarkably noteworthy, not only for the peculiar interest attaching to the subject itself, but that it affords scope for the exercise of his talent in a different direction to that in which it is most generally evidenced.

A charming episode in the life of Hogarth has furnished the motive for this work. He, having painted the portrait (exhibited at the International Gallery last year) of Captain Coram, the founder of the Foundling Hospital, has permitted some of the children of that institution to inspect the work at his studio, in Leicester Square. The picture is surrounded by an excited group of wondering children, who, by varied characteristic signs and ejaculations, give vent to feelings of admiration and surprise.

A graceful and touching action is shown in the youngest child in front of the principal group, who is offering her tribute of flowers to the mimic captain, in irrepressible acknowledgment of Hogarth's skill. Miss Hogarth, in the immediate foreground, is supporting an invalid child, whilst directing her attention to the portrait; and Mrs. Hogarth, at a side table, spread with the materials of a feast (to which a black page furnishes additional supplies), is about to commence their distribution to the humble visitors.

Behind the portrait are grouped Hogarth and Captain Coram, in expressive and earnest action, secretly listening to the comments of the unskilled critics.

A natural and healthy tone of feeling pervades the whole treatment of this scene, in the embodiment of which the artist has been content to rely upon the varied yet simple elements which the story presented; and these he has so successfully realised as to enlist the cordial sympathies of the spectator. The figures introduced present the varied phases of life, from childhood to extreme old age, and are worked out with remarkable individuality. As this picture will form an

important feature in the forthcoming exhibition at the Royal Academy, and as we shall then enter fully into its peculiar merits, we restrict ourselves on the present occasion to this brief reference to its general treatment. We are particularly impressed with the singular fitness of this subject for engraving; and to a large class of the public we are sanguine it would be specially acceptable. The feelings aroused by the contemplation of such an incident, so treated, are both pleasurable and wholesome.

The picture is a commission from the late Mr. Duncan Dunbar.

Another work, of comparative small dimensions, called 'Les Toilettes des Mortes,' is quite in the style which Mr. Ward has made essentially his own. The scene is laid in the prison of the Conciergerie, immediately prior to the execution of Charlotte Corday. The gaoler is in the act of cutting off the clustering tresses of her long fair hair, whilst she is absorbed in contemplation of her portrait, upon which M. Hauer, the artist, is engaged, and the completion of which was prevented by the summons of the executioner. Thrilling in subject, and powerful in treatment, this picture, small as it is, would have fully maintained the high reputation of Mr. Ward. It is not too much to say of this work that it is a *grand* production: limited as the size of the canvas is, the subject realises, in a remarkable degree, a concentration of qualities in regard to felicity of grouping, power of expression, and charm of colour, which form the peculiar elements of grandeur. We congratulate Mr. Williams, by whom this gem was commissioned, upon the acquisition of such a treasure. It was painted as a companion to Mr. Ward's picture of 'Fouquier-Tinville reading the Act of Accusation to Marie Antoinette,' also in possession of that gentleman.

MRS. E. M. WARD.

Marked as was the progress which this eminent artist evidenced in her admirable picture of 'Henrietta Maria hearing the Fate of her Husband, Charles I.,' exhibited last year in the Royal Academy, still few will have been prepared for the success which has attended her second essay in historical composition. Her present subject is 'An Episode in the Life of Mary Queen of Scots.' The moment selected is that in which the unfortunate queen confides her infant child, whom she never sees again, to the care of the Earl of Marr. Mary stands the embodiment of queenly dignity and womanly beauty. The deep feelings of maternal anxiety by which she is agitated but give additional interest to her grace of look and action, whilst pointing to the royal cot in which the future James I. is sleeping.

The Earl of Marr, a stag-hound by his side, receives her instructions, whilst the countess bends in affectionate interest over the infant. Behind are some of the attendants, and on the left side, through the open corridors, is seen the queen's palfrey, held by her pages, and a guard of honour waiting her departure.

In power of conception, arrangement of colour, and vigour of execution, this work may fairly claim recognition amongst the best efforts of modern Art. Though by a female hand, it is essentially a *masterly* picture. It has all the general excellence which skilled *male* Art could have brought to its illustration, whilst in some of its more touching details, as in the pose of the sleeping infant, and the pathos of the mother's anxious gaze, there is a delicacy of thought and a refinement of treatment which are especially the attributes of high feminine intelligence. The contrast afforded by the calm and placid look of the baby prince, with the conflict of varied passions characterising those by whom he is surrounded, is powerfully and happily rendered.

Highly elaborated in its details, it is still eminently forcible in execution. The embroidered coverlet—which forms a prominent feature in the accessories—the draperies, lace, carpets, are so manipulated as to show the distinctive technical qualities of the varied fabrics with marvellous fidelity, and a finish almost microscopic.

We shall refer again to this remarkable work in our notice of the Academy Exhibition; meanwhile, we congratulate this accomplished artist on a complete and deserved success.



## HISTORY OF CARICATURE AND OF GROTESQUE IN ART.

BY THOMAS WRIGHT, M.A., F.S.A.

THE ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

CHAPTER V.—Employment of animals in mediæval satire.  
—Reynard the Fox.—Burnellus and Fauvel.—The Charivari.—*Le monde bestoré*.—Encaustic tiles.—Shoeing the goose, and feeding pigs with roses.

THE people of the middle ages appear to have been great admirers of animals, to have observed closely their various characters and peculiarities, and to have been fond of domesticating them. They soon began to employ their peculiarities as means of satirising and caricaturing mankind; and among the literature bequeathed to them by the Romans, they received no book more eagerly than the Fables of Æsop, and the other collections of fables which were published under the empire. We find no traces of fables among the original literature of the German race; but the tribes who took possession of the Roman provinces no sooner became acquainted with the fables of the ancients than they began to imitate them, and stories in which animals acted the part of men were multiplied immensely, and became a very important division of mediæval fiction. Nothing was more common than to represent, in pictures and carvings, individual men under the forms of the animals who displayed similar characters or similar propensities. Cunning, treachery, and intrigue were



Fig. 1.—THE FOX IN THE PULPIT.

the prevailing vices of the middle ages, and they were those also of the fox, who hence became a favourite character in satire. The fabulists, or, we should perhaps rather say, the satirists, soon began to extend their canvas and enlarge their picture, and, instead of single examples of fraud or injustice, they introduced a variety of characters, not only foxes, but wolves, and sheep, and bears, with birds also, as the eagle, the cock, and the crow, and mixed them up together in long narratives, which thus formed general satires on the vices of contemporary society. In this manner originated the celebrated romance of "Reynard the Fox," which, in various forms, from the twelfth century to the eighteenth, enjoyed a popularity which was granted probably to no other book. The plot of this remarkable satire turns chiefly on the long struggle between the brute force of Isengrin the Wolf, possessed only with a small amount of intelligence, which is easily deceived—under which character is presented the powerful feudal baron—and the craftiness of Reynard the Fox, who represents the intelligent portion of society, which had to hold its ground by its wits, and these were continually abused to evil purposes. Reynard is swayed by a constant impulse to deceive and victimise everybody, whether friends or enemies, but especially his uncle Isengrin. It was somewhat the relationship between the ecclesiastical and baronial aristocracy. Reynard was educated in the schools, and intended for the clerical order; and at different times he is represented as acting under the dis-

guise of a priest, of a monk, of a pilgrim, or even of a prelate of the Church. Though frequently reduced to the greatest straits by the power of Isengrin, Reynard has generally the better of it in the end: he robs and defrauds Isengrin continually, outrages his wife, who is half in alliance with him, and draws him into all sorts

of dangers and sufferings, for which the latter never succeeds in obtaining justice. The old sculptors and artists appear to have preferred exhibiting Reynard in his ecclesiastical disguises, and in these he appears often in the ornamentation of mediæval architectural sculpture, in wood-carvings, in the illuminations of manu-



Fig. 2.—ECCLESIASTICAL SINCERITY.

scripts, and in other objects of Art. The popular feeling against the clergy was strong in the middle ages, and no caricature was more popular than those which exposed the immorality or dishonesty of a monk or a priest. Our first illustration is taken from a sculpture in the church of Christchurch, in Hampshire, for the drawing of which I am indebted to my friend, Mr. Llewellynn Jewitt. It represents Reynard in the pulpit, preaching; behind, or rather perhaps beside him, a diminutive cock stands upon a stool—in modern times we should be inclined to say he was acting as clerk. Reynard's costume consists merely of the ecclesiastical hood or cowl. Such subjects are frequently found on the carved seats, or misereres, in the stalls of the old cathedrals and collegiate churches. Our cut No. 2 is taken from one of these seats in the church of St. Mary, at Beverley, in Yorkshire. Two foxes are represented in the disguise of ecclesiastics, each furnished with a pastoral staff, and they appear to be receiving instructions from a prelate or personage of rank—perhaps they are undertaking a pilgrimage of penance. But their sincerity is rendered somewhat doubtful by the geese concealed in their hoods. In one of the incidents of the romance of Reynard, the hero enters a monastery and becomes a monk, in order to escape the wrath of King Noble, the lion. For some time he made an outward show of sanctity and self-privation, but unknown to his brethren he secretly helped himself freely to the good things of the monastery. One day he observed, with longing lips, a messenger who brought four fat capons as a present from a lay neighbour to the abbot. That night, when all the monks had retired to rest, Reynard obtained admission to the larder, regaled himself with one of the capons, and, as

soon as he had eaten it, trussed the three others on his back, escaped secretly from the abbey, and, throwing away his monastic garment, hurried home with his prey. We might almost imagine our cut No. 3, taken from one of the stalls of the church of Nantwich, in Cheshire, to



Fig. 3.—REYNARD TURNED MONK.

have been intended to represent this incident, or, at least, a similar one. Our next cut, No. 4, is taken from a stall in the church of Boston, in Lincolnshire. A prelate, equally false, is seated in his chair, with a mitre on his head, and the pastoral staff in his right hand. His flock are



Fig. 4.—THE PRELATE AND HIS FLOCK.

represented by a cock and hens, the former of which he holds securely with his right hand, while he appears to be preaching to them.

The popularity of the story of Reynard caused it to be imitated in a variety of shapes, and this form of satire, in which animals acted the part

of men, became altogether popular. In the latter part of the twelfth century, an Anglo-Latin poet, named Nigellus Wireker, composed a very severe satire in elegiac verse, under the title of *Speculum Stultorum*, the "Mirror of Fools." It is not a wise animal like the fox, but a simple



animal, the ass, who, under the name of Brunellus, passes among the various ranks and classes of society, and notes their crimes and vices. A prose introduction to this poem informs us that its hero is the representative of the monks in general, who were always longing for some new acquisition which was inconsistent with their profession. In fact, Brunellus is absorbed with the notion that his tail was too short, and his great ambition is to get it lengthened. For this purpose he consults a physician, who, after representing to him in vain the folly of his pursuit, gives him a receipt to make his tail grow longer, and sends him to the celebrated medical school

of Salerno to obtain the ingredients. After various adventures, in the course of which he loses a part of his tail instead of its being lengthened, Brunellus proceeds to the University of Paris to study and obtain knowledge; and we are treated with a most amusingly satirical account of the condition and manners of the scholars of that time. Soon convinced of his incapacity for learning, Brunellus abandons the university in despair, and he resolves to enter one of the monastic orders, the character of all which he passes in review. The greater part of the poem consists of a very bitter satire on the corruptions of the monkish orders and of the

scurrilous and indecent abuse, and that they ended with feasting. In the statutes of Meaux, in 1365, and in those of Hugh, Bishop of Beziers, in 1368, the same practice is forbidden, under the name of *Charavallum*; and it is mentioned in a document of the year 1372, also quoted by Ducange, under that of *Carivarium*, as then existing at Nîmes. Again, in 1445, the Council of Tours made a decree, forbidding, under pain of excommunication, "the insolences, clamours, sounds, and other tumults practised at second and third nuptials, called by the vulgar a *Charivarium*, on account of the many and grave evils arising out of them."\* It will be observed that these early allusions to the *charivari* are found almost solely in documents coming from the Roman towns in the south of France, so that this practice was probably one of the many popular customs derived directly from the Romans. When Cotgrave's Dictionary was published (that is, in 1632) the practice of the *charivari* appears to have become more general in its existence, as well as its application; for he describes it as "a public defamation, or traducing of; a fowle noise made, blacke santus rung, to the shame and disgrace of another; hence an infamous (or infamous) ballad sung, by an armed troupe, under the window of an old dotard married, the day before, unto a yong wanton, in mockerie of them both." And, again, a *charivaris de poelles* is explained as "the carting of an infamous person, graced with the harmonie of tinging kettles and frying-pan musicke."† The word is now generally used in the sense of a great tumult of discordant music, produced often by a number of persons playing different tunes on different instruments at the same time.

As I have stated above, the manuscript of the romance of "Fauvel" is in the Imperial Library in Paris. A copy of this illumination is engraved in Jaime's "Musée de la Caricature," from which our cuts Nos. 5 and 6 are taken. It is divided into three compartments, one above another, in the uppermost of which Fauvel is seen entering the nuptial chamber to his young wife, who is already in bed. The scene in the compartment below, which is copied in our cut No. 5, represents the street outside, and the mock revellers performing the *charivari*; and this is continued in the third, or lowest, compartment, which is represented in our cut No. 6. Down each side of the original illumination is a frame-work of windows, from which people, who have been disturbed by the noise, are looking out upon the tumult. It will be seen that all the performers wear masks, and that they are dressed in burlesque costume. In confirmation of the statement of the ecclesiastical synods as to the licentiousness of these exhibitions, we see one of the performers here disguised as a woman, who lifts up his dress to expose his person while dancing. The musical instruments are no less grotesque than the costumes, for they consist chiefly of kitchen utensils, such as frying-pans, mortars, saucepans, and the like.

There was another series of subjects in which animals were introduced as the instruments of satire. This satire consisted in reversing the position of man with regard to the animals over which he had been accustomed to tyrannise, so that he was subjected to the same treatment from the animals which, in his actual position, he uses towards them. This change of relative position was called in old French and Anglo-Norman, *le monde bestorné*, which was equivalent to the English phrase, "the world turned upside down," under which a series of representations, formed upon this idea, have continued to be popular among children down to a very recent period. It forms the subject, also, of old verses, I believe, both in French and English, and individual scenes from it are met with in pictorial representation at a rather early date. During the past year, in the course of accidental excavations on the site of the Friary, at Derby, a number of encaustic tiles, such as were used for the floors of the interiors of churches and large buildings,

\* "Insultationes, clamores, sonos, et alios tumultus, in secundis et tertiis quorundam nuptiis, quos charivarium vulgo appellant, propter multa et gravia incommoda, prohibemus sub pena excommunicationis."—Ducange, v. *Charivarium*.

† Cotgrave's Dictionnaire, v. *Charivaris*.



Fig. 5.—A MEDIEVAL CHARIVARI.

Church in general. While still hesitating which order to choose, Brunellus falls into the hands of his old master, from whom he had run away in order to seek his fortune in the world, and he is compelled to pass the rest of his days in the same humble and servile condition in which he had begun them.

A more direct imitation of "Reynard the Fox" is found in the early French romance of "Fauvel," the hero of which is neither a fox nor an ass, but a horse. People of all ranks and classes repair to the court of Fauvel, the horse, and furnish abundant matter for satire on the moral, political, and religious hypocrisy which pervaded the whole

frame of society. At length the hero resolves to marry, and, in a finely illuminated manuscript of this romance preserved in the Imperial Library in Paris, this marriage furnishes the subject of a picture, which gives the only representation I have met with of one of the popular burlesque ceremonies which were so common in the middle ages.

Among other such ceremonies, it was customary with the populace, on the occasion of a man's or woman's second marriage, or an ill-sorted match, or on the espousals of people who were obnoxious to their neighbours, to assemble outside the house, and greet them with discordant



Fig. 6.—CONTINUATION OF THE CHARIVARI.

music. This custom is said to have been practised especially in France, and it was called a *charivari*. There is still a last remnant of it in our country in the music of marrow-bones and cleavers, with which the marriages of butchers are popularly celebrated; but the derivation of the French name appears not to be known. It occurs in old Latin documents, for it gave rise to such scandalous scenes of riot and licentiousness, that the Church did all it could, though in vain, to suppress it. The earliest mention of this custom furnished in the *Glossarium* of Ducange is contained in the synodal statutes

of the church of Avignon, passed in the year 1337, from which we learn that when such marriages occurred, people forced their way into the houses of the married couple, and carried away their goods, which they were obliged to pay a ransom for before they were returned, and the money thus raised was spent in getting up what is called in the statute relating to it a *Charivarium*. It appears from this statute, that the individuals who performed the *charivari* accompanied the happy couple to the church, and returned with them to their residence, with coarse and indecent gestures and discordant music, and uttering



were found.\* The ornamentation of these tiles, especially of the earlier ones, is, like all mediæval ornamentations, extremely varied, and the tiles sometimes present subjects of a burlesque and satirical character, though they are more frequently adorned with the arms and badges of benefactors to the church or convent. The tiles found on

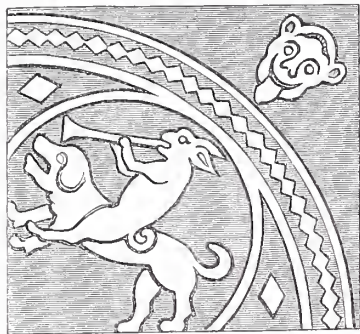


Fig. 7.—THE TABLES TURNED.

the site of the priory at Derby are believed to be of the thirteenth century, and one pattern, a diminished copy of which is given in our cut No. 7, presents a subject taken from the *monde bestourné*. The hare, master of his old enemy the dog, has become hunter himself, and seated upon the dog's back he rides vigorously to the

chace, blowing his horn as he goes. The design is spiritedly executed, and its satirical intention is shown by the monstrous and mirthful face, with the tongue lolling out, figured on the outer corner of the tile. It will be seen that four of these tiles are intended to be joined together to make the complete piece. Another subject of the same character is found in an illuminated manuscript of the fourteenth century in the British Museum, and has been engraved in my "History of Domestic Manners and Sentiments." There the hares have captured their persecutor, the dog, put him to trial for his crimes, and condemned him to death, and they are dragging him in a cart to the gallows. Our cut No. 8, the subject of which is furnished by one of the carved stalls in Sherborne Minster (it is here copied from the engraving in Carter's "Specimens of Ancient Sculpture"), represents another execution scene, similar in spirit to the former. The geese have seized their old enemy, Reynard, and are hanging him on a gallows, while two monks, who attend the execution, appear to be amused at the energetic manner in which the geese perform their task. Mr. Jewitt mentions two other subjects belonging to this series, one of them taken from an illuminated manuscript; they are, the mouse chasing the cat, and the horse driving the cart—the former human carter in this case taking the place of the horse between the shafts.

In a cleverly sculptured ornament in Beverley Minster, represented in our cut No. 9, the goose herself is represented in a grotesque situation,

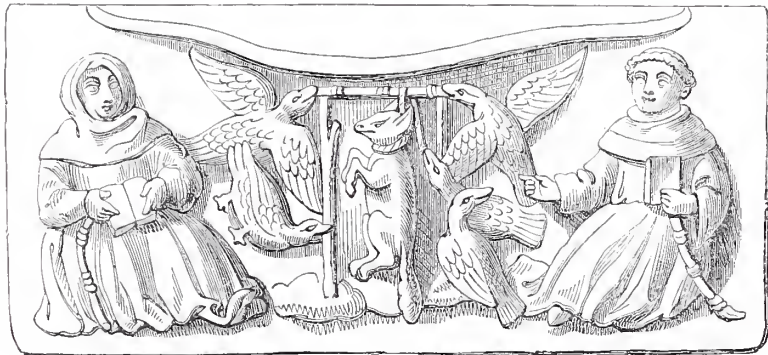


Fig. 8.—REYNARD BROUGHT TO ACCOUNT AT LAST.

which might almost give her a place in the "world turned upside down," although it is a mere burlesque, without any apparent satirical aim. The goose has here taken the place of the horse at the blacksmith's, who is vigorously nailing the shoe on her webbed foot.

Burlesque subjects of this description are not



Fig. 9.—SHOEING THE GOOSE.

uncommon, especially among architectural sculpture and wood-carving, and, at a rather later period, on all ornamental objects. The field for

such subjects was so extensive, that the artist had an almost unlimited choice, and therefore his subjects might be almost infinitely varied, though we usually find them running on particular classes. The old popular proverbs, for instance, furnished a fruitful source for drollery, and are at times delineated in an amusingly literal or practical manner; as in some of the early engravings representing the scriptural saying of the man with the beam in his own eye, in which the artist very innocently delineated in this position a beam of timber. Pictorial proverbs and popular sayings are sometimes met with on the carved



Fig. 10.—FOOD FOR SWINE.

misereres. For example, in one of those at Rouen, in Normandy, represented in our cut No. 10, the carver has intended to represent the idea of the old saying, in allusion to misplaced bounty, of throwing pearls to swine, and has given it a much more picturesque and pictorially intelligible form, by introducing a rather dashing female feeding her swine with roses.

We meet with such subjects as these scattered over all mediæval works of Art. In our next chapter the animals will be presented under a somewhat different character.

## THE PRISONER OF LOVE.

ENGRAVED BY W. ROFFE, FROM THE STATUE BY G. FONTANA.

ABOUT two years since we introduced into our Journal an engraving from a group of sculpture entitled 'Cupid captured by Venus,' by Signor Fontana, an Italian sculptor who has been some time settled in London. The figure which forms the subject of the present engraving is by the same artist, but of earlier date: it was exhibited at the Royal Academy in 1856, and was, if we remember rightly, the first of his works publicly shown in this country. Both subjects partake of a character somewhat similar, though they differ in feeling and expression. The title given to 'The Prisoner of Love' is, perhaps, not the most appropriate which might have been selected, neither is the treatment identified with the ordinary acceptance of love, unless it be love unrequited, or love in despair. Certainly the word "prisoner" presupposes bondage, but slavery of this kind is not usually a state of disconsolate thralldom, still less that of extreme sadness, as presented in the Signor's figure. There is something more than thoughtful musing in her expression: love here is a worm gnawing at the heart, though the consumer has not yet begun to "feed on her damask cheek;" no joyous expression, scarcely one of hope, lights up the face, or animates it with a ray of sunshine as regards the expectations of the future.

But if we object to the sculptor's rendering of the subject, we have not a word to say against the manner in which he has executed his work: if he has chosen to present Love—for it is Love who is in bondage to herself, that is, her own deep feelings—seated in fetters, though these be chains of flowers, he has exhibited great skill in the delineation of the human female figure, a careful examination of which will discover some admirable modelling. The best view of the face is in profile, but to have engraved the subject thus would have concealed some of its most beautiful portions. The episode of the two doves, introduced as accessories of the composition, is pretty, and they certainly act as a counterpoise to the melancholy expression of the figure.

## ART IN SCOTLAND AND THE PROVINCES.

GREENOCK.—It is proposed to erect in the cemetery here a monument to the memory of the Scottish novelist, John Galt, author of "Annals of the Parish," "The Ayrshire Legatees," and other works, popular in their day, and still read by those whose taste is not vitiated by the "sensation" writings of our time. Galt was a native of Greenock: his monument is to be executed by Mr. G. Mossman, a Scottish sculptor.

REIGATE.—The "Art-Treasures Exhibition" at Manchester and the South Kensington Museum have set an admirable example, in forming *loan collections* for the purpose of publicly exhibiting objects of rare value and varied interest in the possession of different private collectors. But few persons in England possess works of Art and other objects which all would like to see, without feeling disposed and even desirous to exhibit them to the public, could they only discover by what means they might effect this without risk to their treasures, and without intrusion upon their homes. And, on the other hand, while everybody is anxious to form a personal acquaintance with the contents of private collections, very small is the number of individuals who would desire to invade private houses in order to gratify what in itself is a laudable curiosity. And, further, even were there no other obstacle to visiting the residences of private collectors, only a few persons could command leisure and the necessary facilities for carrying into effect such tours of inspection, even if they were able to discover where to go and what to inquire for. A loan exhibition satisfies every condition that is desired by both exhibitors and those who go to see what they have exhibited. A pleasant feeling is kindled by these exhibitions—a feeling that gives pleasure to all who take a part in them. The proprietors of Art-treasures are gratified at the interest they are able to excite, and also at the

\* Mr. Llewellynn Jewitt, in his excellent publication, the *Reliquary*, for October, 1862, has given an interesting paper on the encaustic tiles found on this occasion, and on the conventual house to which they belonged.





ENGRAVED BY W. ROFFE, FROM THE STATUE BY G. FONTANA

LONDON. JAMES S. VIRTUE







boon which they can confer in a manner at once simple and easy and also peculiarly acceptable to those who benefit by it. And the gratification of visitors is enhanced by the reflection that what they enjoy so thoroughly has been freely placed before them, for the express purpose of pleasing and perhaps of instructing them. The *conversazione* of the Ironmongers' Company, held in their hall nearly two years ago, carried out the plan of the South Kensington Museum, and completely demonstrated the certain success of a judiciously-formed and a well-conducted plan for a loan exhibition. Second in interest and importance only to the Ironmongers' *conversazione* collections is the loan exhibition that was formed in the townhall of the pleasant town of Reigate, in Surrey, and was opened to the public on the 8th of last month. Nothing could exceed the prompt and generous liberality with which the neighbouring proprietors lent their choicest and most valuable pictures and drawings, their sculpture, their enamels, their bronzes, their miscellaneous antiquities, their ceramic collections, their manuscripts and illuminations, their autographs, their specimens of natural history—in short, everything they possessed that was really worthy of a place in a collection of the highest order. The catalogue enumerated and described upwards of 1,350 objects, of which 351 were pictures and drawings, many of them gems of eminent masters—exactly the works that are generally difficult of access in proportion to their interest and attractiveness. The number of the exhibitors was very large, foremost amongst whom were Mrs. Foreman, Mrs. Hope, Rev. J. Beck, Mr. Leaf, Mr. C. Leaf, Miss Travers, Mr. Wythes, Mr. Jaffray, &c. &c. Thus a general desire was shown to form this delightful exhibition, upon the popularity of which it is altogether unnecessary for us to dilate. It is not our purpose to particularise the works that were exhibited, since it would be impossible to select a few examples without unjustly neglecting many others possessing equal claims upon our special regard. We prefer, accordingly, to record our cordial approval both of the plan upon which this exhibition was formed, and of the arrangements that were made for carrying that plan into effect; and we also gratefully acknowledge the pleasure and the advantage which we ourselves derived from our own visit (we would gladly have repeated more than once, had it been possible, our visit) to the Reigate exhibition. We trust that a permanent memorial of this exhibition will be preserved in the form of a descriptive and well-illustrated catalogue; and we commend the example set at Reigate to the consideration of other towns and neighbourhoods, in the hope that they too may enjoy the many advantages inseparable from a really first-rate Loan Exhibition.

BRISTOL.—The Academy of Fine Arts here opened its annual exhibition with a collection of pictures above the average quality; some of the works had already appeared in the metropolitan galleries. His Royal Highness the Prince of Wales has signified his consent to become a "Patron" of the Academy.

CANTERBURY.—A subscription is being made—which is by no means limited to the city or diocese of Canterbury—for a monument to the good Archbishop Sumner, to be placed in the cathedral.

HULL.—The colossal statue of her Majesty, by Mr. T. Earle, has recently been completed for the "People's Park" in this town, and will shortly be removed to its place of destination.

MANCHESTER.—The annual meeting of those interested in the Manchester School of Art took place on the evening of the 10th of April; Sir J. P. Kay-Shuttleworth occupied the chair, and among the company present were many of the most influential residents. After Mr. Mückley, the head-master, had read his report of the number and satisfactory progress of the pupils under his charge, which, considering the depressed state of trade, were most encouraging, Mr. R. Asplen, honorary secretary, followed with the report of the committee, in which reference was made to the injustice lately perpetrated by the Department of Science and Art in withdrawing from the school the customary annual allowance of £300. "It seemed unjust," it was remarked, "that local institutions should be left to starve while so much money was lavishly spent on the central establishment at Kensington." Other gentlemen who spoke confirmed this view, and one of them expressed a wish that Mr. Bazley, one of the members for Manchester, who was present, would ask from his seat in parliament for information about the salaries of the officials at South Kensington. Upwards of 3,000 individuals were receiving instruction, during the past year, in drawing, through the aid of the Manchester school, besides those attending the classes. Including the central school, 202 prizes had been awarded by the Department to the whole of the schools under Mr. Mückley's supervision: and seventeen drawings and paintings were

selected by the government inspector for national competition this year. Before the meeting separated the chairman presented the prizes to the successful competitors.

NORWICH.—Two lectures, respectively on "The Importance of Art Education," and "The Poetry of the Arts," were delivered on the 20th and 27th of March, at the Assembly Rooms in this city, by Mr. James Dafforne. The attendance on both occasions was very numerous.

STOKE-ON-TRENT.—We last month made some mention of the proceedings which are taking place here with reference to the founding a "Wedgwood Memorial Institute;" we have since learned that the committee for carrying out the object has, after some deliberation, determined upon adopting the proposition submitted to the recent conference of the promoters by Mr. Beresford-Hope, and four prizes of respectively £25, £15, £10, and £5, are to be offered for the best designs for an artistic treatment of the institute façade, with the view of introducing architectural pottery: the conditions of competition will shortly be published. The adjudicators of the prizes are Mr. Beresford-Hope, who has taken a very warm interest from the first both in the Wedgwood statue and the proposed institute, Mr. Digby Wyatt, and Mr. C. J. Robinson, of the South Kensington Museum, who was formerly master of the Hanley School of Design.

## PANORAMA

OF THE

### PRINCE OF WALES'S TOUR.

THE Easter novelty at the Haymarket Theatre is the production of a series of panoramic views, illustrative of the tour made in the East by the Prince of Wales. To ensure the utmost accuracy, Mr. Buckstone sent his scene-painters—Mr. Telbin and his son—the same journey, and the result has been a series of pictures of singular fidelity and beauty. The series begins at Cairo and ends at Constantinople, including the sacred Island of Philæ on the Nile, Jerusalem, the Jordan, the Dead Sea, Nazareth, Mount Hermon, Damascus, Beyrout, and other interesting localities. It is an especial merit in these pictures that they are quite free of all conventionalism, and the artist has boldly delineated the atmospheric and topographical peculiarities of the Holy Land. The glaring sunlight, the arid desert, the deep green foliage, the gorgeously tinted sunsets, the brilliant moonlights, the sky studded with lamp-like stars, is all reproduced in these clever pictures. We may especially note the grand and comprehensive view of Cairo as an admirable day-scene, and that of the Dead Sea as an equally good picture of evening in the East. The deep shadows and blood-red lights from the setting sun, the fleecy clouds of rosy hue in a sky of gold, could only be painted by an Eastern traveller, and certainly not appreciated by any one who knows no other than an English autumn evening. The beauty of Mr. Telbin's work will appeal to all, but his true critics must be few—the few who have travelled where he has travelled. In truth, to the large mass of theatre-goers the whole series may have little attraction; indeed the interest of many of these views depends on associations, which render them more fitted for a lecture-room, in which we some day hope to see them, with more views added, and a sensible description in place of the dramatic trash that now introduces them so unfitly. It is due, however, to the public to say, that they fully appreciated what they entirely understood; and the wonderful reality of the water in the scene on the river Jordan was rapturously applauded; it was almost impossible to divest the mind of the idea that the eye rested on glass. The night entertainment in a Turkish kiosk on the banks of the river, near Damascus, was also a great popular success; here the combined effects of lamplight and moonlight were most happily given. It was a veritable Arabian night's entertainment, and for the moment the spectator was fairly carried away by the illusion of the scene. The intended grand climax—the marriage scene at Windsor—was flat after all this; it was "of the stage—stagey," and had not the truth and freshness of the Eastern series.

## ROYAL WEDDING PRESENTS.

SPONTANEOUS loyalty in its happiest form has never been better displayed than it has been in all incidents connected with the wedding of the Prince of Wales and the Princess Alexandra. This young lady, with whom so much hope rests, has been joyfully greeted throughout her passage from Copenhagen to Windsor. No marriage was ever more popular, attended by the prayer of nations, and the firm hope of its happiness than this. In the abundance of wedding-gifts the greater offer of national love must not be overlooked. Our foreign brethren were actuated by it when they gave *souvenirs* to the Princess, with whose good qualities they were familiar; our own Prince may be assured, that in the gifts offered by his countrymen to his bride, he is but reaping the harvest of loyal love, resulting from the high moral position of his parent's rule. It is a nation's homage to royal worth, honourable alike to giver and receiver.

It is a graceful thing to gratify general curiosity by allowing a public exhibition of the freest kind to be made of the presents. The great court of the South Kensington Museum is the locality chosen. It will be our duty to speak of the Art-character of this exhibition solely; to the merits of design and workmanship evinced on so important an occasion. The first group which meets the eye of the visitor is a *suite* of Indian ornaments, consisting of a corsage, pair of bracelets, and armlet, formed from diamonds, emeralds, and pearls; and characterised by Eastern taste as much in the cutting and arrangement of the stones as in the somewhat massive character of the entire composition. The *parure* of opals and brilliants, also presented by the Queen, speaks of the good taste of Messrs. Garrard, who have executed it from designs by the late Prince Consort; but the great works of this firm are the diadem, necklace, brooch, and earrings, presented to his bride by his Royal Highness the Prince of Wales. The diadem is particularly good, a fine bold design, a happy combination of vigour and beauty. The necklace, formed of eight circular clusters of brilliants, with a large pearl in the centre of each, connected by festoons of diamonds, is exquisite in the tenderness of its effect; the soft tint of the pearls giving repose to the general composition, and thus adding value to the sparkle of the diamond chain.

The chief foreign gift comes from the King of Denmark; it consists of a necklace of pearls and diamonds of most elaborate design, the work of the crown jeweller, Didrichson, of Copenhagen. The style of the necklace is Byzantine, and the setting of the jewels is remarkable for the elaboration and beauty of its design, as well as for the delicacy of its execution. Suspended from its centre is a fac-simile of the enamelled cross worn by the good Queen Dagmar, wife of Waldemar the Victorious; she died in 1212, more universally beloved than any queen before her, and her memory is still affectionately held in mind by the traditions and ballads—the folk-lore of her northern subjects. When her tomb was opened by Christian V., the cross was found upon her breast; it now forms one of the most interesting objects in the Museum of Northern antiquities at Copenhagen. This noble necklace includes in its composition 2,000 brilliants and 118 pearls, and has been made at a cost of £7,000. As a design it is infinitely superior to any other work here exhibited; the composition is most elaborate and original, the execution admirable, the general effect perfect.

Among the curiosities of the collection must be especially noted the remarkable gold *suite* of ancient Scandinavian design, made by Dahl, of Copenhagen, and presented by the inhabitants of the Islands of Laaland and Falster; and the very quaint and remarkable gold ornaments presented by the chamberlain Juel and other members of the Court of Copenhagen. They are engraved with runic ornament, or constructed in elaborate knotwork in antique Northern taste; yet, though fitted for the wear of good Queen Dagmar herself, they seem equally appropriate to their present destination. They are works worthy the study of the metallurgist, and open a new field of ornamental design to the Art-student. His



Royal Highness Prince William of Hesse has employed Michelson, of Copenhagen, to design his wedding-gift in the same style; a gold diadem, worthy of Norma herself, has been the result, with a series of ear-rings, bracelets, &c., *en suite*; the brooch being particularly beautiful.

Three bouquet-holders, in the form of cornucopie, grace the collection. The most valuable is presented by the Maharajah Dulceep Sing, but its value in our eyes is as nothing in comparison with its beauty. It is carved in crystal, and relieved by the introduction of pearls and pale-tinted corals. The gold base is enriched by emeralds, diamonds, and rubies; the royal epher and plume conspicuous among them. It is the work of London and Ryder, and exhibits a refined taste. The next best work of the kind is that presented by the ladies of Gravesend, and made by Dod, of Cornhill; it is of gold, very delicately ornamented with pearls and pink coral. That presented by the Lady Mayoress is of plainer design, decorated with the national emblems; but it suffers by contrast with its fellows.

The "Bridesmaids' Bracelet," manufactured by the Messrs. Garrard, is one of the most original and pleasing of the English works. It is in eight compartments, each formed like a locket, and containing a portrait of one of the royal bridesmaids, her initials in diamonds being placed on the enamelled cover.

The textile fabrics are all good. The lace of Brussels asserts its due pre-eminence in the presents of the King of the Belgians, and is from the factory of Strehler. The ladies of Ireland present a shawl and various other lace articles of much taste and beauty. The silks of Romanes and Paterson, of Edinburgh, are exceedingly good; but the palm is carried off by Messrs. Clabburn and Co., of Norwich, whose exquisite shawls are sure to obtain the enraptured admiration of the ladies.

There are many miscellaneous articles to which we cannot allude, among them the very beautiful fan-mounts presented by the Princess Hohenlohe. Some articles, like the necklace of brilliants presented by the Corporation of London, are simply valuable as jewels, and have no artistic character. Our jewellers will do well to study seriously the works of the foreign craftsmen, who have not descended to diamond horse-shoes and buckle-strap bracelets, but whose simplest works possess a true artistic character.

## RICHMOND HILL.

PAINTED BY J. F. CROPSEY.

WE have been much gratified by the view, at No. 6, Pall Mall, of a picture of Richmond Hill, by Mr. Cropsey, the American landscape painter—a large and important work, in which that favourite national scene of ours is treated with a most circumstantial fidelity and completeness of detail, and, at the same time, with the refined poetical feeling and brilliancy of effect which we have often admired in the much-varied productions of that artist. They who know him chiefly by his delightful representations of North American rivers and lakes, where the red maple and other gorgeous trees toss their slender branches over the sunny sequestered waters, with a wild fantastic grace, will be all the more pleased with his clear appreciation of peculiarities in our English landscape, so different in the calmer fulness of our foliage, and the less varied, milder green which spreads itself everywhere around us. It is interesting to see how a Transatlantic eye views us in these respects, and especially so when the particular subject is one with which we are all familiar, and in which we, notoriously, take a kind of English pride.

We called it a national scene, and rightly; for that silver curve of the Thames is famous. It is very apt to wind itself into our heart's memory whenever we think of the green tranquillity and rural richness of our country, "the inviolate island of the sage and free." On each side of that placid sweep of the river, the horizontal woodlands range, line after line. A sylvan infinity they seem, and yet of a park-like, orderly aspect, as if, here and

there, nature (one respectfully fancies) had graciously submitted to be aristocratically *groomed*—as if the very trees acknowledged the constitutional form of liberty. Nestling deep amongst them, in many places, we can discern the mansion, and the smaller but not less elegant villa, sending up its film of household smoke, to mingle with the gold of the midsummer evening air; and these remind us immediately of distinguished Englishmen, whose homes were there; statesmen, and patrons of whatsoever is refined, and poets, who, it may be believed, derived from what we now survey much of the milder graces of their feeling and their taste—Pope, and Gay, and Thomson, who in his magnificent poem of "Summer" rapturously eulogises this very prospect, as offering his favourite example of the home delights of that season. And lastly, on the horizon, where the green ridges of that woody sea grow misty and rosy in the descending evening light, the eye can distinguish Windsor Castle, crowning the whole with that which may indeed be called the royal diadem of all our island.

What intelligent, enlightened traveller from foreign lands remembers not this scene? Gentlemen from the banks of the far Ohio and Mississippi, we doubt not, often recall it as a lovely emerald and silver adornment of their English visit. They remember well that *recherché* dinner at the "Star and Garter," and how, when bland with its amenities, on stepping forth to the brow of the hill, they saw—precisely what their talented countryman has here represented in all its midsummer cheerfulness, brightness, and tranquillity, and with that diligent circumstantial truthfulness which such a spot so well merits. Nor will they be sorry to hear that it is intended to publish a transcript of the picture on a commensurate scale, in the finest style of line engraving, which will enable them to authenticate their pleasing impressions, and justify everything they may have said to their friends on the subject.

And it makes, moreover, a beautiful pictorial composition. From the graceful harmony of the masses some might suspect that Mr. Cropsey had been idealising a little: but no, all this painted *landscape* is there; and for the aerial and ethereal part, why, bright as it is, we feel that we have often seen precisely *that* too, in the lucid intervals of our gloomy, sullen, misanthropical climate, even in the vicinity of London. Those snowy dappings in the higher heavens, like countless white-winged birds marshalled in wedge-shaped light, or moulted seraphic plumage tossed several ways by the wind—those purple and golden beds of cloud ranged more compactly lower, are sometimes, believe it, to be seen even in view of the domo of Augusta—to wit, St Paul's Cathedral. And even that flood of glowing light, which has turned our famous silver curve of the river into molten gold, and spreading behind the vistas of feathery elms, has diffused over our beloved paradise of the Thames a verdant brightness essentially Arcadian!—let not the many whose recollections of London all end in smoke refuse a plentitude of faith in it. Nevertheless, we admit candidly to you, oh distant children of the sun, that *it is* one of our noticeably beautiful evenings; and all these people in the picture, collected on the Hill to admire the landscape, seem to think so, in their manifest enjoyment of it. By the bye, what a significant group they form! The painter seems to have bent on giving in them quite a comprehensive picture of the different classes of the English in the peculiar fashions of the present day. For here are our "young men about town;" our charming young ladies, in their Spanish hats and little spotted veils; our nursery maids, with the perambulator; our barrel-organist, with his monkey (from which he may have learnt to be much of a monkey himself); our newest volunteer riflemen; our red-coated young men of the line, in their idle lounging undress; and several other sorts as well. And beyond, stretched on the grass, are the boys, with the unhired donkeys, which test so, in these popular much-frequented places, the spirit and vivacity of our little metropolitan ladies. It is not often we see in a landscape-picture figures characterised so delicately, and painted with such truth and spirit. But similar praise applies to the whole picture, which is beautifully composed and drawn, brilliant in effect, and altogether a work of high merit and interest.

## MINOR TOPICS OF THE MONTH.

"THE TRUSTEES OF THE NATIONAL GALLERY," says the *Athenæum*, "have recently come into possession of Mr. Lewis's bequest of £10,000. The will was a little singular. Mr. Lewis left a portrait of his father, 'Gentleman Lewis,' the well-known comedian, a crony of George IV., to the nation; and on condition of its acceptance by the trustees, he bequeathed the £10,000 in money, to be applied, in the first instance, in taking due care of the picture, and afterwards as the authorities shall agree. The money has been funded, and the proceeds, about £300 a year, will be applied generally, for the good of the collection."

Mr. DISRAELI has been elected a Trustee of the British Museum, filling the vacancy caused by the death of the Marquis of Lansdowne. The choice could not have fallen on one better entitled to occupy the position, both as a man of letters and as a distinguished statesman.

ARCHITECTURAL MUSEUM.—Mr. Beresford-Hope, president of this association, addressed the members on the opening of the session, towards the end of April, taking as his subject, "The Condition and Prospects of Architectural Art." It was announced by the president during the evening that no prizes would be given this summer, the comparisons of the International Exhibition having shown the manifest deficiencies of our students in some branches of the art. The prize funds will be allowed to increase, and prizes of greater value will be offered next year for works of a superior character.

Mr. W. HOLL's engravings of portraits of the Prince and Princess of Wales, from photographs taken by Mr. Mayall, are most pleasing likenesses, and, considering the short space of time in which they were executed, the engravings themselves are most creditable examples of the art, combining great softness with richness of tone. It appears by the dates borne by the prints—"Osborne, March 14," referring to the day when the photographs were taken, and "Published, March 24"—that Mr. Holl completed his labours in ten days, a marvellously short time to produce two engravings so satisfactory as these. They are published by Mr. Mitchell, Old Bond Street.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The Earl of Carnarvon presided at the forty-eighth anniversary dinner of this charity, held on the 28th of March at the Freemasons' Tavern. His lordship was supported by the president and many members of the Royal Academy, and by a large body of artists and gentlemen interested in the Arts. The subscriptions announced during the evening amounted to £744. The object of the institution is to afford assistance to distressed meritorious artists of all kinds.

Mr. CHURCH, the distinguished American landscape painter, whose picture of the 'Heart of the Andes' was received with so much favour in London about two years ago, is at work upon two other subjects, one, or perhaps both, of which will, in all probability, be seen here this season. One, called 'Icebergs,' is painted from studies made in the Northern seas in the summer of 1859. The spectator is supposed to be standing, on a bright, quiet afternoon, on the ice, in a bay of the berg, the several masses of which are portions of an immense berg, whose several parts, of almost Alpine height, are towering above him. The solitary grandeur of the scene is as imposing as it must be singular to every one who has never witnessed it in nature. The other picture is a view of 'Cotopaxi,' a volcanic mountain in the Heart of the Andes; it is represented "throbbing with fire and tremulous with life." Both works are spoken of in the highest terms by those who have had an opportunity of seeing them in Mr. Church's studio; and both, it is said, will be placed, for engraving, in the hands of Mr. Forrest, who executed a fine plate of the 'Heart of the Andes.'

PORTRAITS OF THE PRINCE AND PRINCESS OF WALES.—Among the many portraits of their Royal Highnesses, are two with strong and special claims to public favour, issued by Mr. Mason, the well-known print-publisher of Brighton. They are photographs, of several forms and sizes, taken from drawings made by M. Charles



J. Basébe a few months ago—we believe at Copenhagen. They are at once the most striking and the most agreeable likenesses we have yet seen. There is no attempt at over-refinement, but the young hopes of England are presented with the charms of youth and natural grace; the pleasant, generous, and really fine features of the Prince are happily rendered; it is he in his happiest mood; while the Princess is shown as she is—very beautiful, yet with a lofty and dignified expression that betokens "character" in mind, and sensibility in heart. There are no two portraits the possession of which may be so largely coveted. Moreover, the photographs are admirably executed; they are produced in Brighton, where the light and atmosphere are proverbially favourable to the art.

PETER HESS.—On a preceding page appears a notice of the death of this distinguished German battle-painter; the intelligence of his decease was derived from several of the daily papers, in one of which it was spoken of somewhat circumstantially. Since our sheet was at press, the *Athenæum* has put forth a paragraph announcing the death of Henry Hess, the brother of Peter, who, it states, is still living; but no mention is made of the reports which served as our authority. Under these circumstances we can only, at present, guard ourselves, in the way we are now doing, against giving currency to a statement which may prove, on further investigation, to be untrue.

MR. LE NEVE FOSTER, the indefatigable secretary of the Society of Arts, has been appointed a corresponding member of the *Société d'Encouragement pour l'Industrie Nationale*.

THE COMMITTEE OF PRIVY COUNCIL has appointed a commission to "inquire and report upon the best method of arresting decay in furniture, and the policy of inclosing furniture in glass cases." The members are—Dr. Graham, Master of the Mint, Messrs. Crace, Graham, Henry Rogers, J. C. Robinson, and George Wallis; the last-named gentleman to act as secretary.

A STATUE OF THE LATE PRINCE CONSORT has been executed, by Mr. T. Earle, for the Licensed Victuallers' Asylum, Kennington Lane, of which institution his Royal Highness was patron.

MR. GRAVES, OF PAUL MALL, is preparing a portrait of H.R.H. the Prince of Wales, which is certain to enjoy a popularity at least equal to that which may be accorded to any of its compeers. The portrait, now in the hands of the engraver, will be a translation from a full-length, just "taken" from the life by Mr. Walton, the very eminent portrait painter. The prince is represented in morning attire, hat in hand, with one of his many canine favourites at his feet, as if in the act of pausing while enjoying a walk in the midst of a richly-wooded and well-watered landscape. It is a picture that has been happily "hit off," not elaborated, but painted with a free hand, as the expression of a single idea. And this is the kind of portrait that tells well in an engraving, and it is also the kind of portrait that the purchasers of engravings like to possess and to look upon. It is a pleasing thing, too, to associate our prince, not only with the splendours of his exalted rank and his transcendent position, but also with those attributes of the English gentleman—the first, indeed, of English gentlemen—which are both his and our own. The likeness is a good and a happy one, and the figure is easy, natural, and life-like. The picture is painted in with a vivid colouring, and with those broad masses of light and shade that every engraver loves. In fact, this is a picture that has been painted for the express purpose of being engraved; and, therefore, it is but fair to accord to the artist the praise which he may rightly claim, when he can appeal to the successful accomplishment of the object he had in view when he undertook his work.

ART-MANUFACTURES IN ALUMINIUM AND ALUMINIUM-BRONZE.—The Messrs. Mappin have lately invited the attention of the public, at their establishment in Regent Street, to a collection of works in metal which possess peculiar interest, both from their intrinsic merit and their singular suggestiveness. These works exactly supply a void in our productions in the metals, which we have for the last few years been continually expecting to see filled up. Aluminium has been added to the metals for upwards of thirty years; and for

nearly ten years it has been made available for practical application and use, through the skilful and eminently successful researches of Professor Deville. But, until now, aluminium has been rather a material for experiments, than a metal for genuine working purposes; and yet it has all along possessed qualities which must always render it one of the most valuable of the substances that science has placed in the hands of artists and manufacturers. Aluminium is not affected either by the atmosphere or by acids; and, in combination with other metals, it produces exactly what has so long been felt to be a great want—an intermediate substance between the precious and the base metals, which may be treated as a precious metal is treated, while being obtainable at a comparatively moderate cost. The Messrs. Mappin Brothers have thoroughly investigated the properties of both pure aluminium and of aluminium alloys and combinations, and, as the result of their inquiries and experiments, they have produced a truly beautiful and a varied collection of specimen objects of different classes. The aluminium-bronze, formed from the combination of aluminium and copper, is the compound metal that at present is found to be most valuable in working; and from it the Messrs. Mappin have executed the great majority of the works that are now to be seen in Regent Street. This alloy has a rich gold-like aspect, and receives and retains the most brilliant polish. It will be understood that the objects already made in this new bronze are simply specimens—examples of what it can accomplish, and suggestions for still further development. What has been done is altogether satisfactory; and we cordially commend the enterprising manufacturers to the popularity they so decidedly deserve.

THE POLYTECHNIC INSTITUTION has been the scene for some time past of a new and very remarkable optical delusion—nothing less than the production of a spectral figure in an open space, assuming so perfect a reality that the living man beside it shows no difference when both are examined through an opera-glass. Every movement of the living figure is imitated, and it is only when the real man walks through the spectre that the illusion is dispelled. Some ingenious scenes are concocted to show this novelty, but its full effect must be reserved for a dramatic theatre, where it might be of great value. The mode by which the illusion is effected is of course a secret, and the discoverers have announced one fact, amusingly characteristic of our practical age, which is, that they have "patented their ghost."

SCULPTURE FOR NEW ZEALAND.—In addition to the works of which we spoke last month as being executed by Mr. Woolner, we understand he has received a commission for a statue of the late Mr. W. Godley, founder of the Canterbury settlement, New Zealand. It is to be of colossal size, and in bronze, and will be placed in the centre of the Cathedral Square, Christchurch, New Zealand.

FEMALE SCHOOL OF ART.—The pupils of this institution had awarded to them, at the last examination, towards the end of March, the full number of thirty prizes allowed by the Department of Science and Art. The fortunate competitors were divided into three classes: first, those who gained medals, and were also considered qualified to compete for national medallions. In this class were Mrs. Kemp, to whom two medals were awarded, Misses E. Bradley, R. M. David, C. Davis, C. Edwards, E. Fisher, H. Gransmore, S. Hull (two medals), M. A. Holt, J. K. Humphreys (two medals), E. Martin, M. Mason, C. Tripé, and H. Wilkie. Secondly, those entitled to medals only. The recipients of these were Misses A. M. Abbot, A. E. Black, A. Chalice, K. Grose, F. Hall, E. Harker, J. Hodges, C. Hull, J. Laing, F. Redgrave, E. A. Royal, E. A. Schutze, and W. A. Walker (two medals). Thirdly, those who received "honourable mention." These were Mrs. Charles, Misses A. Bradley, J. Hands, J. Hunter, A. Lushington, E. Miles, M. A. Phillips, M. E. Slack, J. Snell, J. Warrey, and E. S. Westbrook.

DRAWING PENCILS.—We have tried some samples of new drawing pencils, made from the "Patent Pure Cumberland Lead," contributed by Messrs. Brockdon to the International Exhibition, and for which they obtained a medal.

The colour of the lead is excellent, and the pencils work smoothly and firmly under almost any amount of pressure.

INFRINGEMENT OF COPYRIGHT.—Mr. Gambart somewhat recently brought an action against a Mr. Sclater, of Canterbury, to recover damages against the latter for selling photographs of Mr. Holman Hunt's 'Light of the World,' the copyright of which was vested in Mr. Gambart, who had paid the artist the sum of 200 guineas for it, besides £130 to the owner of the picture for allowing the picture to be engraved. Mr. Gambart estimated his profits during the first year of the sale of the print, at upwards of ten thousand pounds—a tolerably successful speculation, it must be acknowledged. For the last two years the sale had fallen off, and he found that photographers had copied the print, and he was therefore compelled, for his own protection, to seek a remedy at law. The case, which was tried in the Sheriffs' Court, London, resulted in the jury assessing the "damages" at £100.

SALE OF PICTURES.—Messrs. Christie and Manson sold, on the 28th of March, the pictures belonging to Mr. Beckingham. Among them were—'The Mountain Spring,' by P. F. Poole, R.A., 145 gs.; 'Going to the Lodge,' R. Ansdell, A.R.A., 270 gs.; 'Measuring Heights,' a scene from the 'Vicar of Wakefield,' W. P. Frith, R.A., 800 gs. (Ellis); 'Summer,' and a companion work, by T. S. Cooper, A.R.A., 310 gs. (Sharpe); 'Rest,' T. Faed, A.R.A., 100 gs. (Haigh).

SCHOOL OF FINE ART, 79, NEWMAN STREET.—The annual soirée at this institution took place on Monday, the 6th of April, and was celebrated by an exhibition of paintings and the award of the annual prize of ten guineas. The successful competitors were Mr. Bayes and Mr. Linton.

PRIZES FOR ART-WORKMANSHIP.—A committee has been appointed by the Society of Arts to report what prizes the society should offer for the encouragement of Art-workmanship applicable to manufactures; and, upon the recommendation of that committee, the council have decided to offer prizes for the successful rendering of designs in the undermentioned processes of manufacture:—1. Modelling in terra cotta, plaster, and wax. 2. Repoussé work in any metal. 3. Hammered work in iron, brass, or copper. 4. Carving in ivory. 5. Chasing in metal. 6. Enamel painting on metal, copper, and gold. 7. Painting on porcelain. 8. Inlays in wood (marquetry or buhl), ivory, or metal. 9. Engraving on glass; and 10. Embroidery. Designs by artists of reputation will be named, to be translated into the various modes of workmanship; and photographs and castings of such designs will be sold at the society's house, at cost price, to persons desirous of becoming competitors. The works executed will be considered the property of the producers, who will be required to state in each case the price at which they may be sold. The awards in each class will be of two grades.

WOOD-CARVERS.—The council of the Society of Arts, acceding to a request on the part of the Society of Wood-Carvers, have granted the use of their rooms in the Adelphi for an exhibition of wood-carving, both ancient and modern, which is to take place in June. The council have further agreed to offer the society's silver medal and to make a grant of £30, the Society of Wood-Carvers giving £15, as a fund for prizes to be awarded to exhibitors on that occasion. Employers or private owners may be exhibitors, but *bonâ fide* workmen only can receive prizes. The competition will be open to all Art-workmen in Great Britain, whether belonging to the Society of Wood-Carvers or not. The judges are to be four selected by the council of the Society of Arts, and three by the Society of Wood-Carvers.—Mr. Vaughan, of the Regent's Park, has liberally presented the sum of ten guineas to the funds of the Wood-Carvers' Society, and has also offered £20 a year for two years, to pay rent, or in any way to aid the society in encouraging the members to establish a modelling and drawing class, or to lead to their attendance at the government or other Art-schools. "The council of the Wells Street School," says the *Builder*, "have offered to forward these views by making special arrangements in the classes, and accommodating the time and payments to suit the wants of the carvers generally."



## REVIEWS.

**POINTS OF CONTACT BETWEEN SCIENCE AND ART.** By his Eminence CARDINAL WISEMAN. A Lecture delivered at the Royal Institution, January 30, 1863. Published by HURST AND BLACKETT, London.

That Cardinal Wiseman is both a well-read and an observant man admits of no dispute; and that he knows how to use his acquired knowledge for the benefit of others we have at various times had sufficient evidence. When it is remembered what the clergy of the church to which he belongs did in past times to promote both Science and Art, when, in fact, Science and Art were almost held in their keeping alone, it ought not to be matter of surprise to see a modern ecclesiastic of that church interesting himself in the same subjects.

We are not prepared to say that the cardinal in the lecture before us brings forward any special novelties, either in the way of opinion or argument; but he handles his subject in a most agreeable manner, and his demonstrations of the truths he would inculcate are as clear as they would be beneficial to us as a nation—if only in an educational point of view—could they be infused into the minds of all classes. Taking as the foundation of his remarks that Science and Art—and by Art he means the Fine Arts alone—are handmaidens, he would have the cultivation of the two carried on together, and instances Leonardo da Vinci as a practical example of their union in one man, and the late lamented Prince Consort, “who never saw Art without Science, never looked at Science without seeing Art, as a theoretical example.”

The lecture is divided into three parts, or heads, treating respectively of Painting, Sculpture, and Architecture. The most obvious point of contact between the first of these and practical Science is assumed to be Perspective, which, to be accurate, requires the combination of two elements—the one scientific, the other artistic; or which may be otherwise defined as linear and aerial. Neither of these seems to have been positively understood by the old painters before the middle, or perhaps the early part of the fifteenth century, when the two brothers Van Eyck, in Belgium, and Bramantio, Alberti, and other painters of Italy, seem to have reduced perspective to certain clearly defined and comprehensive principles. From the moment this was done and was so accepted, “it became almost impossible to deviate from them; they were soon popularised: they were adopted as an essential part of artistic education, reduced to rules easily learnt and applied; so that no one would dare now to produce what would have passed muster a few centuries ago, by painting even a signboard out of perspective. . . . We have got thus far, then, in educating the public eye to Art.”

But this, after all, is but a small way, by comparison; why should we not go still further? And here the cardinal brings forward an argument, to prove the possibility of making such an advancement, as we have ourselves adduced, both in writing and in the lecture-room. Alluding to the crowds which assemble to hear music performed, not so much by professionals of high reputation, but by those who have acquired a knowledge of the science from pure love of it, “men and women taken from the looms, and from behind the mules of Manchester, Bolton, and other manufacturing cities; the choral societies of villages of Lancashire or Yorkshire, or of other counties, and in the neighbourhood of the metropolis,” he says; “we have been able completely to educate the public ear, and, I may say, almost the public voice, to the proper appreciation of the sublimest in the Art of Music. Can we do the same for Painting? Why not?” Ay, why not? we ask; for certainly the ear, naturally, is not more capable of giving pleasure to the mind by means of sweet harmonies, than is the eye of imparting gratification when looking upon beautiful colours and graceful forms: give the eye and the ear the same amount of education, and the result must be alike. If we wish the Fine Arts to be understood and appreciated, they must be brought within the reach of those whom we would instruct. This matter, probably, may appear to some a digression from the main point of the lecture, but it is one of “Contact between Science and Art.” There are others more directly, perhaps, bearing on the subject of Painting, for which we cannot find space to examine, such as the chemistry of colours and pigments, and the processes of painting.

Sculpture, from its very nature, offers, perhaps, less scope than painting for such remarks as the subject of the cardinal's lecture suggests; but there are “points of contact” between it and Science which

are well brought forward, such as the laws of proportion, anatomy, and the intellectual organisation and development of the different races of mankind. The sculptor, like the painter, ought to be a man of almost universal knowledge if he would become a true artist; he must feel and think, as did the philosophers, poets, and orators of Greece, whose statues and busts by their countrymen—artists who also felt and thought deeply—show to what a glorious intellectual class they all belonged.

Without Science there could be nothing worthy of the name of Architecture, which is the science of construction upon definite and invariable laws. The cardinal divides it into two branches, the purely artistic, and the constructive or scientific; he might have added that, though differing in kind, they are based upon one fundamental principle—scientific knowledge. A mechanic, for example, could not erect the simplest arch of common brickwork without a practical acquaintance, at least, with the laws which prescribe his work, and render it, when complete, safe and fitted to its purpose. The architect, moreover, should have a perfect knowledge of the character, quality, and utility of the materials he uses—subjects which bring Science into direct contact with Art.

We have said enough to show the bearing of Cardinal Wiseman's interesting lecture; it contains suggestions of real value, though, as intimated already, nothing which has not been said or written beforetime; not always, however, with the power of language employed by his Eminence.

**“KINDER GARTEN.” EDUCATIONAL EMPLOYMENTS AND AMUSEMENTS OF CHILDREN.** By JANE MILL. Published by DARTON AND HODGE, London.

There are not, it may be presumed, many of our readers who have not heard, at least, of the system of education founded by Pestalozzi and Wilderspin; but that introduced into Germany by Fröbel, a student under and follower of the former preceptor, and which he designated the *Kinder Garten* (Children's Garden) system, is not so well known in this country, though it has been partially adopted here for the last few years. It may be described as a method combining physical and intellectual instruction by means of games and employments which will exercise both the bodies and minds of very young children in a way that can scarcely fail to interest them. The authoress of the book before us has, she tells us, been long engaged in the work of teaching on Fröbel's plan, which she has adapted to a system of her own. Miss Mill now makes public the first instalment of her experience and practice, which she hopes to follow at a subsequent period by another work, suited to older children, capable of entering upon higher branches of education.

We confess to be greatly struck with the ingenuity displayed in the amusing and instructive lessons here set forth on “modelling,” “stick-laying,” or the art of forming letters with short bits of wood, “pea-work,” or making models of objects with peas and pieces of wood, “paper-plating,” &c. &c. Now all this may seem very trivial, but then it must be remembered that the work to be done is by those who are only one degree removed from infancy; and a glimpse into Miss Mill's explanations, aided by the numerous diagrams accompanying them, can scarcely fail to satisfy any one of the effective character of this method of teaching. To enable children to form an alphabet for themselves, with which they may learn to spell, to make their own toys, to mould lumps of clay into objects of a pleasing and instructive character, is to develop their creative and inventive faculties, to incite in them habits of industry, and is laying the foundation for a future edifice to be reared by gradually maturing mental powers. The book—which, by the way, is a cheap one—ought to find introduction into every nursery and infant school. We hope its success will encourage Miss Mill to proceed, as she purposes, with the sequel.

**THE COLLODION PROCESSES, WET AND DRY.** By THOMAS SUTTON, B.A. (late Lecturer on Photography at King's College, London), editor of “Photographie Notes,” and author of “A Dictionary of Photography,” &c.

A well-digested and trustworthy manual of the subject treated, written more especially for the student of photography; yet, as it contains two novelties—if they may yet be so considered, for the book has been in our hands some little time without our being able to give it attention—it should not be useless to the more practised photographer. These novelties include the particulars of a rapid dry collodion process, recently discovered by the author, and also a

new method of printing upon albumenised paper, “in which certain salts of lime are used in toning and fixing, and which produces prints of remarkable richness and depth of tone, with a greater chance of permanency.”

There are many points connected with the photographic art described by Mr. Sutton, which will be found of essential service, especially to amateurs; such, for example, as making collodion, testing the chemicals, and keeping them in good order.

**PHOTOGRAPHS.** Published by the Art-Union of Glasgow.

In lieu of an engraving, which is the usual donation given by Art-union societies to their subscribers, the Glasgow institution has thought fit this year to have photographs taken of three pictures painted as prizes to be distributed, and to issue these copies. Whether the council has done wisely in adopting this plan is, we think, very questionable; for, certainly, these photographs are but sorry substitutes for the engravings the Glasgow Art-Union has issued aforetime, such as Webster's ‘Punch,’ and his ‘Playground,’ Landseer's ‘Return from Deer-stalking,’ and Frith's ‘Coming of Age.’ The pictures themselves are, no doubt, good, for the painters are men of reputation, and the subjects are especially attractive; these are—The Death Barge of King Arthur, by J. Noel Paton, R.S.A.; ‘The White Cockade,’ by J. E. Millais, A.R.A.; and ‘The Better Land,’ by James Sant, A.R.A.; but the photographs, with the exception of that from Mr. Paton's picture, are not even favourable examples of the art, and certainly cannot do justice to the original paintings. Mr. Sant, whose female faces are almost proverbial for their beauty, must have painted something very different from the countenances of the mother and child as exhibited in the photograph from his picture; and the Jacobite maiden whom Mr. Millais has represented fixing the white cockade on her lover's three-cornered hat, has lost more than half the expression which we are sure the artist gave her on the canvas. The Glasgow Art-Union has hitherto done so well as regards the works it has issued, that we regret to see a retrograde movement of any kind; and such we do not hesitate to pronounce these photographs.

**ROMANTIC PASSAGES IN ENGLISH HISTORY.** By MAY BEVERLEY, author of “Little Estella,” &c. With illustrations by ROBERT BARNES. Published by JAMES HOGG AND SONS, London.

Though history may often furnish materials for stories, we are not sure that such writings are suited to children, unless the truths of the narrative are so prominently set forth, and the fiction is made to play so subordinate a part, as not to take, even in appearance, the place of the other. Young minds, generally, are unable, if left to themselves, to disconnect the two; and when this is the case, and they begin to read history in earnest, early impressions are not easily removed, and this not unfrequently engenders doubt in relation to the whole narrative. The tales in this book consist of five, taken from various periods of the earlier history of our country; they are ingeniously worked out, and most charmingly narrated; but, so far as their historical value is concerned, the writer has committed an error in not explaining more definitely the periods in which the events occurred, and the positions held by the principal personages: we read of Queen Anne and King Henry, and of dukes and lords, all well known to the student of history, but of whom a young boy or girl is ignorant, and would require to have explained. The introduction of a few dates, with some other guiding-marks to identify the individuals, would have remedied this, and cleared the way for future instruction.

**A PICTORIAL CATECHISM.** Original Designs by G. R. ELSTER. Engraved by BREND' AMOUR, under the direction of the Rev. M. B. COUSINIER. Published by J. PHELP, London.

One hundred and twelve wood engravings, well executed, after the original designs of a distinguished artist of the Düsseldorf school, is indeed a cheap shilling's worth. While recommending this Catechism on account of the good artistic character of the illustrations, it is right, to avoid any misconception, we should say that its object is to inculcate the doctrines of Romanism, and that it is published under the sanction, and with the recommendation, of Cardinal Wiseman. The texts which the pictures illustrate are taken, we presume, from the Douay version of the Scriptures; at any rate, many of them differ from those in our authorised Bible.



## THE ART-JOURNAL.



LONDON, JUNE 1, 1863.

## THE ROYAL ACADEMY.

## INTRODUCTION.



THE Royal Academy is now on its trial. A royal commission is at this moment sitting to inquire into the conduct of its schools, the management of its exhibitions, the administration of its funds, the tenure of its present habitation or its ultimate removal to another dwelling. This investigation, we believe, will result in additional strength to the Academy itself, yet in the meantime a severe ordeal must be passed through. The commissioners have called before them, as witnesses, authorities the best accredited in the country; yet perhaps the most trenchant testimony of all is afforded by the annual exhibitions, of which the last, in an unbroken series of ninety-five, now falls under our review. By this pictorial result, placarded on the walls before us, we can judge of what the Academy has done, or may have failed to accomplish. Let it be granted, then, that the prestige and the power of the institution are, in great degree, still maintained, yet does this very collection bear somewhat hostile testimony as to the efficient performance of grave public duties. The Royal Academy, like our national Church, must be widely and wisely inclusive; the genius of the country should obtain at its hands not only toleration, but justice, and hearty welcome. Now we must say that the monopoly enjoyed by the forty Academicians to the best places on the line, however possibly bad may be their pictures, is a tyranny and a wrong. Look round the present exhibition, and count one by one—nay reckon up by the dozens, performances paraded in places of honour, which, were it not for the vested rights of membership, would have had to endure oblivion and neglect. Think that for every such picture enjoying prescriptive privilege, positive, and indeed often painful, injustice has been inflicted elsewhere; that works by men struggling nobly for position are consigned to places which prove their condemnation; that artists through long years sicken in hope deferred; and that the Academy itself—pandering, though it may be unconsciously, to the personal purposes of a clique—fails to expand to the true and wide interests of the nation. Thus there cannot be a question that each recurring annual exhibition rises, as we have said, in hostile evidence to that which it is scarcely too much to designate a cruel monopoly and mal-administration. Furthermore, while this annual exhibition ever maintains a certain academic dignity, we must observe that, for the most

part, the works exhibited do not reach that noble national standard we have a right to demand. A Royal Academy is scarcely in any country needed for small, pretty, and neat pictures of incident, or for accurate transcripts from charming English fields, lanes, and hedgerows. Academies of drawing, and schools of anatomy, perspective, and of painting, must perform more arduous tasks, and be tested in their efficiency or condemned for their inutility, by culminating products demanding severe and well-directed training. Now, whatever be the merits of our English pictures—and they are avowedly many—certainly the works which the Academy is able to display, either from the ranks of its members or of its students, tell little in praise of the teaching in its schools. And this tuition, if we may judge from the exhibitions of recent years, is growing worse instead of better. We live in a day of small things. The great thoughts which moved to noble ambition in the breasts of Reynolds, Fuseli, Barry, and others of our first Academicians, have all but died out. Hilton and Etty, who handed down the traditions of high Art to our own time, are departed, and the few men still animated by kindred fire, are quickly passing the meridian of life. Of this decadence, the present exhibition, in common with its predecessors, affords, with few saving exceptions, melancholy proof. It is time then that the Royal Commission, and the subsequent action of the government thereon, should come to the rescue. The schools of the Academy call for reorganisation, and we entertain no doubt that the Academy itself, and these its annual exhibitions, will gather power by the consequent reform.

This exhibition, like all others, is necessarily hung without sequence in subject, and a review which should simply follow the numerical list of the catalogue must degenerate into that want of effect known to painters by the term "scattered." To obviate this evil as far as may be, we shall endeavour to make what the French call a *catalogue raisonné* of the contents of the gallery; we shall distribute under distinct headings the diversified works here thrown confusedly together, and so arrive, as far as possible, at a connected system and governing principle. Our first division shall be that of

## HIGH ART:

## HISTORY—SACRED AND SECULAR.

In all times historic Art has obtained the foremost position, and the reasons are obvious. The subject-matter has dignity in itself, and involves difficulty in its treatment. The argument concerns the destiny of nations, the rise of liberty or the fall of the oppressor, the prosperity of a noble house or the adversity of a family whose ancestry is graven in the country's annals. And when this history touches on the confines of revelation, it gains still further in solemnity, and taxes yet more heavily the artist's powers. And hence we say that historic Art has rightly obtained the first position. It demands dignity of treatment; it involves serious study; it requires a certain lofty stand-point which shall command all time, and thus secure immortality. We need scarcely add that no one picture in the exhibition attains to this somewhat impracticable ideal. Yet such is the standard by which all like ambitious efforts must be judged; and we gladly distinguish in the present collection works which, after their several kinds fulfilling in some measure these conditions, are worthy of no stinted praise.

We cannot more fitly commence our survey than with the noble and mature, though comparatively small, picture, commanding

the post of honour in the Great Eastern Room, painted by A. ELMORE, R.A.—one of the most studied, and indeed tragic, among the scanty list of our historic painters, testified by such works as the 'Tuileries' of a former exhibition. This picture, 'Lucrezia Borgia' (130), small as it is, seizes—by its concentration of intent, its lustrous colour, and the mastery of its execution—the eye, as it were, of the exhibition. Lucrezia, sumptuously dressed in robes—red, blue, yellow, and white—holds in her hand a poison vial; a poisoned ring also is on her finger. Her brow is sternly knit, and her features, of rare beauty and symmetry, are under the tension of desperate resolve. Standing behind, an accomplice with clasped dagger draws aside the arras. Lucrezia stays his hand, and seems to say, "Hush! wait; the moment to strike has not yet come: poison serves better than the sword." The picture is strong in vehemence of passion, intense in colour, and highly wrought in execution.

Mr. GOODALL's journey to the East has yielded abundant harvest. The sketches and studies which he there gathered into his portfolios, each year afford store, whence he takes pictures striking in incident and rich in colour. One season he gave us 'A Nubian Mother and her First-born,' and now to the present Academy he contributes a work which, for simple grandeur, follows as its parallel. The subject is 'The Palm Offering' (515), suggested by a custom known in the East, for a sheikh's widow to bear to the tomb of her husband a palm branch: "She goeth to the grave to weep there." The canvas of this picture is filled by the handsome, we may say even the majestic, figure of an Egyptian woman, painted nearly life-size, carrying on her shoulder, in attitude familiar to travellers, her infant child. The pose and bearing of the body is as noble as that of a Grecian caryatide—indeed, the figure rises to a statuesque simplicity not remote from the grandeur of Michael Angelo. The thick, firm lip might suggest a Libyan sibyl. While the widow wends on her sad and solitary way, the sun has gone down on the desert, and the heaving waste glows as a molten sea under that second and final burst of fire, when day dies like the dolphin. The whole work, figure as well as background, is suffused with the rich yet subdued lustre of colour for which Mr. Goodall has been of late years striving.

The 'Judith' (509), by J. R. HERBERT, R.A., is hung, in some measure, as a companion to Mr. Goodall's widow, but tells as a contrast. Mr. Herbert possibly belongs to that anchorite school which regards positive colour and other blandishments as carnal; certain it is that this work is severe, not to say hard, in its treatment—qualities which must materially detract from its popularity. The drawing, however, that element which, above all others, is most essential in the high walk of Art to which Mr. Herbert is devoted, evinces care and mastery, and the detail of costume has been given with minutest fidelity. The character of "Judith," so often depicted, will at once suggest the arrangement of the picture. The heroine, attired sumptuously, has clasped her sword, and the other hand is already on the bed from which the arm of Holofernes is seen protruding. Her brow is knit with stern resolve, and her arm nerved ready to enact the desperate deed. The picture, though it might have been rendered more pleasing, does not fail of that nobility which usually inheres to Mr. Herbert's works.

'La Toilette des Morts' (124), by E. M. WARD, R.A., is an incident in the tragic life of Charlotte Corday. The scene discloses a gloomy cell in the prison of the Conciergerie. The doomed maiden is seated



with hands clasped convulsively across the knee, and her portrait, by Hauer, stands on the easel. Her finely-chiselled features, renowned for beauty, become wrought with agony, as the jailer enters and bids her prepare for execution. Her full flowing locks, falling in luxuriant curls even to the waist, the ruffian, with shears in hand, is ready to cut off. The purple silk dress has just been cast aside; the victim is draped in white, and she now must robe herself in red, and so make ready for the guillotine. Such is 'La Toilette des Morts,' which Mr. Ward has painted with terrible mastery. The sequel to the story the same artist had previously given, in one of the grandest historic works known to our English school—'Charlotte Corday led to Execution.' The present picture, like its predecessor, is painted with power, and the treatment throughout maintains a broadness and simplicity suited to the solemnity of the subject. By such compositions Mr. Ward joins company with Delacroix, who was greatest when grappling with the drama of history.

'Hogarth's Studio, 1739—on the occasion of the Holiday Visit of the Foundlings to view the Portrait of Captain Coram' (199), also by Mr. Ward, is a contrast to the last work, save in the unimportant coincidence that each picture contains a portrait. "Thomas Coram, the grand old sea-captain who spent his fortune in cherishing deserted children," had his likeness taken by Hogarth. The artist, writing of this well-known picture, says, "The portrait I painted with the most pleasure, and in which I particularly wished to excel, was that of Captain Coram for the Foundling Hospital." The characteristic figure of the old gentleman, as he sits at his ease in his picture, will be remembered by many at the International Exhibition, and may still be seen by any one who will take the trouble of paying a visit to the Foundling Hospital, where some four hundred children, dressed in the costume of last century, as depicted by Mr. Ward, are still maintained and educated by the munificent endowment of good old Captain Coram. Some time in the year 1739 Coram had given to Hogarth a last sitting, and the portrait, finished to the life, yet stood upon the painter's easel. It was a happy thought to let the little Foundlings have a holiday, that they might walk across the fields to the studio of the painter, and there greet the portrait of their kind benefactor. Mr. Ward has chosen as the subject of his composition this auspicious moment. The likeness, as we have said, is on the easel; the globe of the world, which the truth-loving Hogarth had painted with so much care as an accessory suited to the sea-captain, is still in the room, and Coram yet prolongs converse with Hogarth at the door, when the flock of little foundlings, dressed in white prim caps and clean pinafores, swarm into the studio. Their visit, it seems, was not unpremeditated; Mrs. Hogarth gives the children a hearty welcome, and is seen in the act of cutting a cake, while the black waiting-boy brings in the gooseberry wine. Miss Hogarth, with kindness of heart, takes charge of a little invalid, who has scrambled to a chair, the crutches lying on the ground. The foundlings crowd quickly round the portrait, and a thrill of childlike enthusiasm evidently seizes on the eager infant critics. Some are silent in wonder, others have been voluble in praise, and one among the number, mistaking, it may be, the portrait for the live original, presents to the picture a nosegay of spring flowers which she has just gathered from the hedgerows. Mr. Ward has told this story with a detail in the incident and a clearness in the narrative which Hogarth

himself could not have surpassed. The difficulties of the costume have been surmounted, and the somewhat distracting multitude of figures and accessories which crowd the canvas the artist has succeeded in marshalling into order and unity. The entire work, indeed, is treated with remarkable power and mastery; each figure is strong in individual character, and even minor details are pronounced with an actual reality. The subject so happily selected forms an interesting page in the chronicles of our country—a chapter in our history which will be eagerly conned over by the public, and that the more widely when the picture obtains, as it will do, still further diffusion through the medium of line engraving.

The identical place which three years since was occupied by Mr. PHILLIP's picture of 'The Marriage of the Princess Royal,' is this season held by a work from the same studio which attracts no less attention, 'The House of Commons, 1860' (67). Here, in the words of Lord Palmerston at the Academy dinner, people may see what kind of thing the House of Commons is, and go back edified by the sight, without the trouble of obtaining an order, or without being bored by dull speeches. The subject, however, is beset with proverbial difficulties—difficulties of costume, colour, and composition; but the artist's treatment, which for skill obtains universal applause, has mastered in great degree these embarrassments. Such a picture had to reconcile truth with history, and precise accuracy of portraiture with a pleasing pictorial effect; and in spite of these sometimes incompatible requisitions, the painter has obtained a result which leaves but little to be desired. Every visitor to the Academy searches with inquiring eye for the well-known leaders of the Commons. Attention is first caught by the Prime Minister, Lord Palmerston, standing in act of addressing the House; and on his right are distinguished the late Sir George Lewis, Lord John Russell, Mr. Gladstone, Sir George Grey, and Sir Charles Wood. Somewhat behind is recognised the Nestor head of Sir James Graham, now, like the late Minister of War, a link which carries this contemporary record already into the regions of past history. Standing a little in the background rise the figures of the Right Hon. Mr. Cardwell, Mr. Cobden, Mr. Bright, and Lord Elcho. Looking to the opposition bench we at once discover Mr. Disraeli, Lord Stanley, General Peel, Sir Bulwer Lytton, with others. The assembly is presided over by the Speaker from his chair, for whom the picture has been executed. The ease and the freedom with which these groups have been disposed round the table of the House, as the centre of the composition, merit commendation. The table itself, while kept duly subordinate, is used as a field on which the painter manoeuvres the forces of his palette. The introduction of bright colour, which is necessarily wanting to other passages in the picture, is here seen to be most adroit. The gold mace supplies an invaluable mass of yellow, and enlivening red is sought for in the leather dispatch boxes of the ministers. Greatly to be admired likewise, as a piece of painting, are the blue books, the statutes, and other parliamentary papers with which the nearer end of the table is covered. The execution of the entire work is broad, and even sketchy; and the simple, easy way in which results are obtained is subject of some marvel. This facility, however, has, we think, been relied on too exclusively, especially in the painting of the heads, which certainly, in some instances, might have been improved upon by further detail. It is interesting, though perhaps unfair to both

works, to compare the life-size portrait of "the Right Honourable the Speaker," painted by Mr. Grant, with the rendering of the same head by Mr. Phillip. The two pictures, either by coincidence or design, follow the one immediately on the other in the catalogue, and they are equally close neighbours on the wall. 'Aqua Bendita' (23), the remaining contribution of Mr. Phillip, displays his accustomed manly mastery.

Mr. O'NEIL for the moment forsakes the vigorous and literal naturalism to which, for some years, he was given when he achieved his signal success, the picture of 'Eastward Ho,' and now reverts, with gathered and matured powers, to the poetry evinced in his earlier compositions, among which we would ever bear in memory that impressive scene, 'Mozart on his Death-bed giving Directions for the Performance of his last Requiem.' To the present Academy Mr. O'Neil contributes a broadly and firmly painted work, set, as it were, in kindred key of harmony, to which he assigns as a fitting title, 'The Power of Music' (398). The story is this: Stradella, a name well known in the annals of Italian melody, marrying secretly a lady of high rank, fled from Venice to escape the vengeance of her relations. Hired assassins were despatched in pursuit of the offender, when, finding him in a church singing at the organ, they are overpowered by the beauty of the strain, and skulk away subdued. Such is the incident which Mr. O'Neil here seeks to celebrate. Stradella bears a noble countenance, after the Italian type, of dark hair and rich complexion, here made crudely ruddy, lighted by a full, flashing eye. His lady leans fondly on his shoulder, softened by the love spell of melody.

'An Episode in the Life of Mary Queen of Scots,' furnishes Mrs. E. M. WARD with a good subject for a charming picture (386). Mary Queen of Scots, we are told, quitted Stirling Castle on the morning of Wednesday, the 23rd of April, unconscious that she was then to take her last farewell of the royal domain and of her infant and only child. Mrs. Ward has seized upon the thrilling incident. The queen of matchless beauty stands robed in black, calm in mien, yet commanding. Before her, hushed in a cradle, lies her lovely child, which, now claiming her tenderest solicitude, she is about to commit to the keeping of the Earl of Mar. The countess bends over the cradle; the earl, with venerable head uncovered, holding cap in hand, awaits the queen's parting instructions. The accessories, which have been chosen with an eye to historic fidelity, are well put in. The cradle is literally the one in which the infant slept. The cauld-cup seen to the right has upon it the royal arms on one side, and the portrait of the queen on the other; the coverlet, richly embroidered with flowers, and even the carpet, are painted to illusion. But it is for still higher qualities that this work claims our notice. Mary Queen of Scots is a character on which writers and painters have indulged in a sentimentality that has not unfrequently grown sickly. Mrs. Ward—to her praise be it spoken—has escaped this snare. The picture possesses a power which preserves it from the approach of weakness. The queen, by her simplicity, wins sympathy; by the command of her bearing, quiet yet regal, she seems to say she needs not our pity. This is thoroughly a woman's subject, which a woman's heart and hand may best understand and paint.

Mr. CALDERON follows up the achievements of recent years by a picture evincing a thought and maturity of manner which cannot fail to obtain recognition on the next election of new associates. 'The British Embassy in Paris on the day of the Massacre of St. Bar-



tholomew, August 24, 1572' (378), reaches the calm dignity which befits historic narrative. The spectator is introduced to a stately room in the British embassy, and from the windows he may discover the two towers of Notre Dame rising above the other edifices in the city. Sir Francis Walsingham, the English ambassador, had been taken by surprise by the massacre, yet his house was held inviolable; and we are now summoned by the painter to this chief apartment, the sanctuary where our countrymen and countrywomen had sought refuge for safety. Sir Francis, "cautious and crafty and sagacious," walks across the floor, evidently chagrined in finding himself a dupe; yet, though the massacre is raging at its height, his habitual composure does not forsake him. A company, gathered at the window, look with horror on the carnage which welters in the street beneath, and seem to vow revenge. A group of women in the centre of the picture are clasped in agony. Such is the tragedy which Mr. Calderon depicts with a pencil that swerves not one moment from its purpose. The drawing is firm in all material points, but the execution, without descending to utmost finish, might with advantage have shown further detail.

A picture, hung not far distant from the preceding, entitled 'On the Road from Waterloo to Paris' (345), by M. STONE, also claims favourable notice as the advanced work of one among our younger and rising artists. This composition shows the sequel to the defeat at Waterloo. Napoleon, his hat and sword laid on the ground, is resting wearily on a bench, and pondering moodily over a fire in a peasant's cottage. Behind is a group of country-people, the tenants of the rural dwelling, looking curiously on this fallen grandeur. The emperor's escort waits outside the door. On the wall happens to be attached a rude print, probably touching some signal victory, and beneath we read the printed words, "Napoleon le Grand." The picture is painted in the key, "Vanity of vanities," and is altogether well conceived. The execution, however, must be pronounced halting and unequal, as if the work indeed were unfinished. The forms and cast of the drapery are not sufficiently made out, and the underlying figure is not indicated beneath the garb. Altogether, however, the picture has fairly won the place of honour it has obtained upon the line.

Another historic work, hung close at hand, 'Robespierre receiving Letters from the Friends of his Victims which threaten him with Assassination' (353), by W. H. FISK, also merits passing comment for the especial care in its painting. This scourge of God, seated in a luxurious chamber, is seen reading a letter, his lips pressed together in fierce resolve, his brows knit with anger. In his hat float tricolour feathers, and round his waist is bound a tricolour sash. The whole canvas is worked up with the minuteness of a miniature, and thus the breadth and the grandeur required for a historic work are frittered away in dotted detail. This is the defect; otherwise Mr. Fisk's picture—true to the character depicted, even to the pitch of the repulsive—possesses merit.

'The Meeting of Sir Thomas More with his Daughter after his Sentence to Death' (522), by W. F. YEAMES, is a well managed composition of varied incident and touching pathos. Sir Thomas More is seen just as he has passed one of the Tower gates, surrounded by a guard bearing halberds. Anxious groups have gathered together, tarrying for the prisoner's coming; and the chronicle goes on to tell us that as soon as this good man's daughter—herself one among the crowd—saw her father approaching, she

hastened towards him, without consideration or care for herself, and pressing in among the company of the guards, she ran up to him, and there openly in the sight of them all embraced him, and took him about the neck and kissed him. The moment chosen by Mr. Yeames shows the lady, young and delicate as she was, rushing with outstretched hands into her father's arms. In vain the guards strive to hold her back. The story is simply and clearly told, and the painting sufficiently careful. This picture is the more commendable inasmuch as it relies on character and expression, and is free, with the exception perhaps of some flaunting reds, from all adventitious blandishments. Mr. Yeames may be added to the list of those advancing artists who give promise to the future.

Mr. PRINCEP evidently belongs to that company of artists called Pre-Raphaelite, and rejoices, like his brethren, in a perplexed mystery. It was, we think, Mr. Walter Savage Landor who said that in literature there were writers of a certain class who are profound merely as muddy water, not because they had real depth, but only a cloudy obscurity. And so there may be painters—we do not say that Mr. Princep is one of them—who love to place their subject in a fog, which a wondering multitude is expected to gaze into as if it were the infinite sublime. These enigmas are occasionally happy, as when Mr. Millais put a picture on the walls involving a critical dilemma touching a certain letter, and gave in the catalogue no further clue than the ambiguous words, 'Trust me.' The question was of course asked—"Trust whom? and why and wherefore? and what may be the consequences?" Every one paused for a reply, and had in the end to give the riddle up. Now, when a painter is fortunate enough to know what he means himself, it seems cruel towards the public to withhold the needed word of explanation. Moreover, we must say that this asking of conundrums upon canvas, of which we have had enough—a practice which in these remarks we would wish to discourage—is little better than a trick, and certainly taxes none but the lower faculties of the mind. The work by Mr. Princep (423) that has served as occasion for the unburdening of our thoughts, is, however, in itself not without nobility. Of its precise intent—wanting express declaration in the catalogue—we are still unfortunately left only to our best conjectures. At first sight we thought we had come upon a modern habilliment of an old story, the calumny of Apelles, a subject revived in the middle ages by Botticelli and others. However, we are led to believe that Mr. Princep intends to depict nothing more recondite than the quarrel of two lovers: what if they should prove Launcelot and Guinevere! A lady, moved to proud disdain, is seen descending a palatial flight of stairs; a gentleman, not less princely in his attire and mien, stands at the foot looking daggers. The lovers pass without recognition. At the top of the picture we discover a gay company looking at the painful scene with curious wonder. These subordinate passages, which ought to retire into distance, obtrude with a force which leaves the composition in confusion. The unity of chiar-oscuro has been sacrificed; and all this arises from the painter having sought a power and a brilliancy which were not content to surrender one iota of intensity or colour. The colour indeed throughout is rapturous, and yet well balanced in its harmonies, the artist having evidently allied himself to that section of our so-called Pre-Raphaelite painters who follow the earlier masters of the school of

Venice. As a consequence of this predilection the outlines are left somewhat hard. It was, however, by no means a further inevitable sequence that the recognised anatomical proportions of the human figure should have been set at nought, and that the handling should have a show which close examination proves fallacious. We have not spared the defects in Mr. Princep's picture; we may, however, in conclusion say that the power it displays should at no distant day secure for its painter an illustrious position.

The works of Mr. DOBSON are exceptional in a school which is, for the most part, given over to literal and vigorous naturalism. He is one of the few painters among the ranks of our English artists who show unmistakable signs of foreign culture. In the works of Mr. Dobson we recognise somewhat of the purity, the beauty, and the quietism which come as the reflex from Italian masters; and having spent much of our time in Italy, we are so old-fashioned as still to abide by the notion that at least within the sphere of sacred subjects the Italians should be taken as our exemplars. Thus much for the school to which Mr. Dobson is allied. We now pass to his present picture, 'The Holy Family Returned from Egypt' (340), which may be accepted as a favourable example of his manner. St. Joseph, the young Child, and his mother have just come in from their long journey, and their small stores have been unpacked. "He came," says the sacred record, "and dwelt in a city called Nazareth." From the outer wall women and children gaze searchingly, and on the further extremity to the right is seated a mother with her children selling doves. Hills crown the distance, the mountains which bound the sea of Galilee. Mr. Dobson has adopted the Bedouin as distinguished from the Raphaellesque costume. It may also be worthy of remark, that he has given to St. Mary, St. Joseph, and the youthful Saviour, light hair and fair complexion. As a rendering—also an exception to the accepted treatment—St. Joseph has the advantage of comparative youth. This studiously wrought work, one of a series of Biblical subjects designed for publication, is executed under a commission given by Messrs. Graves.

The pictures which of all others give most trouble and anxiety to the critic, are perhaps those usually contributed by Mr. Millais and Mr. Leighton, works often so diversified in manner, and not unfrequently presenting such startling anomalies, as to set at nought the accepted canons which guide the public judgment. In the present year Mr. LEIGHTON contributes, as heretofore, pictures which divide the world between censure and praise. Of his largest work we may at least say, that there is scarcely another picture in the entire exhibition which takes a historic range so ambitious. Even to fail in a path so arduous were scarcely a disgrace. We are glad, however, at once to recognise the presence of great power in this life-size composition, to which we read the following description,—'Jezebel and Ahab, having caused Naboth to be put to death, go down to take possession of his vineyard; they are met at the entrance by Elijah the Tishbite' (382). Yot the general effect of this grand attempt, perhaps in some measure from the repulsive nature of the subject, is certainly not pleasing. "Jezebel" the artist has truly painted up to that infamy of character which has made her name a byword. Elijah scarcely receives his due; he is massive and heavy, being pictured as one who could not easily be taken up to heaven. The sacred record, however, the artist has followed with sufficient fidelity. But the subject, we repeat, is so repellant of sympathy,



that it has placed Mr. Leighton to disadvantage. The power, however, which he brings to its mastery cannot be questioned, and among the difficulties of drawing which he has overcome, we would specially direct attention to the detailed study of the anatomy of a fore leg, where the sharply articulated knee-joint, with its patella, is pronounced with unusual knowledge. The colour which Mr. Leighton has adopted, is allied to the Italian. We detect, for example, the broad, positive masses of the Roman school, under mitigation of the softer tertiaries known in the Bolognese. This picture is probably the artist's best since 'The Cimabue Procession'; and the firmness and force which he has here attained, prove, let us hope, that the more dreamy style to which he is often addicted is but a passing freak of genius.

We must crave pardon for the length to which this criticism has run. Mr. Leighton's pictures, however, whether by their defects or their merits, cannot be disposed of in few words. His remaining works, though more strictly falling under subsequent classifications, may, for convenience, be taken here. 'A Girl feeding Peacocks' (429) is after Mr. Leighton's more dreamy manner, and must be admired, if at all, as a vision, essentially of colour. There is here indeed a lavish profusion of fancy-scattered beauties—a play of exquisitely fine lines which only Mr. Leighton's pencil might venture to indulge in. But the artist has failed to husband and marshal his resources. His dazzling effects he showers down and diffuses without sequence or consistency. Even a dream, which in fact this is not, must have its method and its reason. 'A Girl with a basket of Fruit' (406) belongs to the same school, but as the painter had here simply to work out a study from an actual model, the poetry of his fancy could scarcely run riot. This lovely head may be deemed by some not wholly free from affectation, yet insensible indeed must be the eye which cannot recognise the beauty of the lines, or delight in the delicacy of the grey tones, seen especially in the subtle modelling of the shoulder.

For the sake of brevity we must throw several works into one paragraph. Mr. T. HEAPHY has been fortunate in the choice of a subject—the difficulties and the poverty attendant on struggling genius. Kepler, the great astronomer, we are told, living in Venice in absolute want, was in the habit of going about the streets taking observations, his wife making notes and sketches by his side of the planets which his telescope discovered. Mr. Heaphy has depicted this scene (696). A crowd, gaily dressed, and loud in uproar, disturbs the philosopher at his labours; a lady among the company, mistaking Kepler for an astrologer, advances with open hand, wishing to be told her fortune. The composition is showy, and many of the details and some among the heads are exceedingly well painted. The difficulties, however, in this complex subject—as in the management of foreground figures, the wife of the astronomer, for example—are not wholly overcome.—As a contrast to this last work may be mentioned a simple, impressive picture, abstemious of display, 'The Burial of a Christian Martyr in the time of Nero' (622), by E. ARMITAGE. The scene is laid in the catacombs, and the body of a youth, bearing the marks of a violent death, is borne by attendants to one of the simple graves excavated in the galleries and subterranean chapels found beneath the city of Rome. This picture displays great knowledge, especially in the cast of the drapery, and attains to the simple dignity consonant with historic Art. We presume that the somewhat painful character of the subject, coupled

possibly with the want of completeness in the carrying out, of which we can scarcely judge in the present position of the picture, have denied the work a place on the line, to which by essential merit it was certainly entitled.—In the present enumeration we must not forget Mr. HODGSON's 'First Sight of the Armada' (569). The hundred sails of the enemy are seen looming in the sunset horizon, and peasants and troops on an English headland, catching the alarm, put fire to the ready prepared beacon. The agitation of the scene seems to extend even to the sky.—Mr. HAYLLAR has given a fancy title, 'Life or Death' (628), to a historic subject, by which assuredly he does not add to the importance of his picture, which possesses, indeed, great merit. Cromwell, says the memorials of the times, sent orders for Major-General Langherne, Colonel Poyer, and Colonel Powel, to draw lots which of them should die. Mr. Hayllar has told this tragic incident with broad lucidity. He draws with a firm hand, and having mastered the greatest difficulty in his art, he will doubtless learn to overcome a certain inequality of execution which puts his work to disadvantage. 'The Rival Queens' (431), by D. W. WYNFIELD, is marked by richness of colour and elaboration in execution.—'The War Summons, 1485—To my well-beloved John Paston be this bill delivered in haste' (716), painted by G. D. LESLIE, is conceived with refinement, but if executed with greater power the work would gain additional value. Lastly, 'The Cross of Edinburgh, 11th August, 1600' (633), by J. DRUMMOND, representing King James VI. publicly returning thanks at the Market Cross for his escape from treason, may be mentioned as a historic work finished with a detail of which even Gerard Dow might have been envious.

#### SUBJECTS POETIC AND IMAGINATIVE.

The section just closed deals with facts; the division on which we now enter delights in fiction. The distinction between the two departments, even in the province of literature, is obvious—as marked indeed as that of Shakspeare's *Richard* contrasted with his *Midsommer Night*. And this territory of romance on which we are here treading, or rather over which painters and poets float as on wings, is verily the land of dreams, and the artist in approaching its confines may be pardoned should he find himself raised above the low level of earth by a certain buoyant inflation of his fancy. How far and when the painter must, in the treatment of such subjects, touch upon this solid globe, the world, and at what moment he should permit the grosser framework of mortality to melt and dissolve itself, as it were, into a dew, must depend on the boldness of his genius and upon the texture of his subject in its nerve, sinew, and spirit. Madness even here should not run absolute riot, for moderation must rein in the excess of folly. In the history of Art we find abundant illustration of this soaring imagination, this leaving of earth for the regions of the sky. Among the marbles of the Parthenon there is the figure of winged Victory, the concord of each line telling of subtlest harmonies; throughout the middle ages, moreover, we have the ministration of saints and angels, culminating in the 'Sibyls,' the 'Last Judgment,' and the 'Theology' of Raphael and of Michael Angelo; and coming down to our own times, we may quote the 'Battle of the Huns,' by Kaulbach, a boldly imaginative work, where the spirits of slain and sleeping warriors rise to renew their fight in the upper air. For the justification of pictures mounting into this poetic sphere we have a right to demand elevation in the forms, aided, as

far as may be, by the presence of preternatural light and shadow, and the play of a phantom colour. That most impossible of all combinations, the union of a Raphael with a Turner might attain these ideal desiderata. Wanting this miracle of manhood, we may in the meanwhile be satisfied that our English school has known its Etty. The works which we shall now proceed to criticise are, for the most part, conceived in sober mood, and when contrasted with the bolder creations known to foreign countries and former epochs, will be found to pertain rather to the earth, and to appeal to our simply perceptive faculties.

Mr. MILLAIS can indulge in fact or fiction, in literal truth or fantastic fancy, just as he may list. In 'The Eve of St. Agnes' (287) he has certainly had the honour of painting the best abused picture of the season. This is a deliberately defiant work, reckless of consequences in the opposition it may provoke. Taken from one of Keats' most lovely poems, the subject has the advantage of an already awakened sympathy in its favour: but we approach the picture and start back with astonishment. This amazement, however, may be just the result which the painter desired to achieve among his crowd of eagerly gazing spectators. Certain it is that the artist has escaped at least the neglect which attends on commonplace. For the description of the composition we cannot do better than take the lines of Keats. It is the eve of St. Agnes, when maidens are wont to dream of absent lovers. The wintry moon is just shedding floods of silver light into the gloomy bed-chamber. And the lady, "her vespers done," "loosens her fragrant bodice,"—

"By degrees  
Her rich attire creeps rustling to her knees;  
Half hidden, like a mermaid, in seaweed,  
Pensive awhile she dreams awake, and sees,  
In fancy, fair St. Agnes in her bed,  
But dares not look behind, or all the charm is fled."

The painter has the merit of having kept literally to his text, and many passages in the picture, let us frankly admit, are worthy of highest eulogy. Even the power of riveting the attention of the world, and holding captive the possessed imagination,—a sway and a spell which Mr. Millais has not unseldom exercised in such works, for example, as 'The Vale of Rest' and 'Sir Isambard,'—this power we say of depicting a sensation drama, which shall create a creeping thrill in every nerve, is certainly not a faculty given to every painter. But the path is perilous. Yet many passages in this astounding work are, we repeat, worthy of applause. The shower of moonlight shed over the darkness of the chamber, giving a spectral, ghost-like radiance to the maiden's phantom form, is an effect well conceived and skilfully carried out. Again, the opalescent colour and the pearly lighting up of the jewelled dress rustling to the knees in ample folds, are magical in effect, and can scarcely be surpassed for free, sketchy, and suggestive execution. All this, and likewise the painting of the silver casket shedding its borrowed light upon the surrounding gloom, are admirable. But on the other hand, the execution of those regions in the canvas which are to tell for vacant nothings, passages which in the art of painting, as in the kindred sphere of literary composition, test and tax the artist's or the writer's skill often to perplexity—such portions in Mr. Millais' composition,—the bed-hangings for example,—are thrown off with a carelessness which has all the ill aspect of being positively slovenly. Again—and we now approach a matter more grave—the flesh tints are not those of a lady seeing a ghost merely, they are suggestive rather of a body rising in grave-clothes, already tainted by corruption. Lastly, the lady herself is



made little short of ugly, certainly an unpardonable blunder in the illustration of a poet who penned the rapturous lines familiar and beloved as household words: "A thing of beauty"—we need not pursue the quotation farther. This courting of forms repellant is the capital vice of that school of which Mr. Millais is the illustrious representative. The modern Pre-Raphaelites have become so far emancipated from the eccentricities by which they were in early days ensnared, that in the end, we feel assured, good sense and sound reason must set their genius free, and that for them, as for all earnest minds, it will become a blessed conviction that the truest truth is ever beautiful, and the most lovely beauty is always truthful.

For the sake of unity we will take all Mr. Millais' pictures together, though strictly speaking his two remaining works belong to our subsequent divisions. One of the happiest works this artist has ever painted is called 'My First Sermon' (7). Nothing can be more delightfully simple or more thoroughly artistic than the face, attitude, and dress of this little girl seated in a church pew, eyes riveted on the preacher, her infant mind drinking in every word. Pointing to this picture, the Archbishop of Canterbury, in his speech at the Academy dinner said, that the hearts of all of us should grow enlarged and we should feel the happier "by the touching representations of the playfulness, the innocence, and might he not add (pointing to Millais' picture of 'My First Sermon'), the piety of childhood." The third contribution by Mr. Millais he has christened 'The Wolf's Den' (498). This wolf's den is in fact found in a drawing-room, the den itself being the recess or retreat formed by a grand piano, and the wolves nothing else than four children, who, having thrown on their backs rugs covered with the skins of wild animals, are playfully acting the wolf upon all fours, their hands clasped like claws, their brows knit savagely. Kaulbach in his famed transformations of animals and of children has scarcely interwoven the two natures more happily together. In these last two works of Mr. Millais, which we believe represent the artist's own children, all the world is recognising a truth, a charming simplicity, and a winning beauty.

A central and conspicuous position is rightly given to a single figure by Mr. FRITH, R.A., 'Juliet' (100) at the balcony, her hand upon her cheek, while her full gemmed eyes look tenderly into the moonlight sky. It was at that hour that Romeo came, though here unseen.

"Romeo. Oh that I were a glove upon that hant,  
That I might touch that cheek!  
Juliet. Ah, me!"

The execution of this picture does not pretend to be otherwise than sketchy, but the touch is that of a master-hand, and the style and spirit are consonant with Shakspeare's most poetic of romances.

A picture by Mr. POOLE, R.A., is always a poem; and his works are often most pleasing when they approach nearest to a pastoral. The scene here chosen (191) is the love-making between two peasants of Arcadia. A noble youth of ardent countenance, reddened by the sun, reclining by a well-side, tells his fortune and urges his suit to a shepherdess spinning, while she lends attentive ear. The flocks are seen reposing under an olive grove in the distance. This picture is scarcely painted with Mr. Poole's usual care, or forced up to his accustomed intensity of colour. There must surely be something wrong in the drawing of the girl's figure, as indicated by the bend of drapery at the knee. Yet these are minor points in a work so noble, and altogether so agreeable.

Mr. MARKS, whose name must ever be honoured, were it only for 'The Franciscan Sculptor and his Model' and 'Dogberry's Charge to the Watch,' of former exhibitions, this year paints a picture which proposes to propound 'How Shakspeare Studied' (261). We do not know precisely why it is that scarcely a portrait ever attempted of the great dramatist has succeeded in satisfying a student conversant with the poet's writings—creations which, perhaps, reveal a genius whereof the bodily features can be but the mask. At all events, among many like attempts, this last made by Mr. Marks is not the most fortunate. The figure of the poet wants power, command, presence, and a certain attempted refinement subtracts proportionably from trenchant character. The idea of the picture, however, is a happy one. Shakspeare, the faithful chronicler of human nature, is seen seated in the retreat of an overhanging house, taking his outlook upon the world as it wags in the busy street. He is, in his mind's eye, sketching from the life those personages that will move again within his plays. We have seen, we repeat, Mr. Marks in greater strength; yet his works, like the text he illustrates, are always pronounced in pointed character, and faithful to literal truth. Other pictures, and not a few, borrowed from the pages of our national dramatist, will be found as usual in this our national exhibition. We may enumerate among others—'Desdemona's intercession for Cassio' (73), by H. W. PICKERSGILL, R.A., and 'Ferdinand and Miranda' (37), by F. R. PICKERSGILL, R.A., both painted with care; also 'Juliet and the Nurse' (624), by R. S. STANHOPE, betraying mediæval influences, probably reflected from the works of Leys, famous in the International Exhibition.—'Hermione' (402), by W. M. EGLEY, is noteworthy for queen-like command, softened into tender refinement:

"Leontes. But we came  
To see the statue of our queen:  
\* \* \* \* \* Oh thus she stood,  
Even with such life of majesty (warm life,  
As now it coldly stands), when first I woo'd her!"  
Winter's Tale.

A picture called 'Music' (60), by S. A. HART, R.A., is not without a certain soft gentleness of sentiment suited to the subject.—'Ariadne' (523), by G. F. WATTS, is a figure of much appropriate desolation. The pose of the body is graceful in line; the colour blushes into richness in its varied harmonies. The work, however, wants decision: a pronounced line or a determined shadow inserted somewhere would do it infinite service. Mr. FROST contributes a few small specimens of his beauty-loving art, some being sketches for larger pictures. 'The Graces and Loves' (145), though in miniature, serve to reflect and to recall his line of subject and usual manner, caught from the poetry of the ancient mythologies.

#### PORTRAITS.

It is usual to disparage the Academy assemblage of portraits, if not for their quality, at least by reason of their inordinate number. Yet we need scarcely say that some of the most illustrious works in the history of Art have been nothing more than likenesses of contemporaries. It is sufficient to enumerate the famed head of Gervartius, by Vandyke, in our National Gallery—the pictures of Leo X. and of Julius II., by Raphael—not to forget Velasquez's grand paintings of the Spanish Ferdinands—to show, if proof were needed, that portraiture may rise to the dignity of the noblest Art. And the styles in which a portrait may be painted are as various as the modes in which a biography may be written. Our English painters have, for the most part, derived their manner from

the works of foreign masters. Nothing can be more direct, indeed, than the descent to which our native artists can lay claim. The pedigree dates back to Vandyke, in the court of Charles I.; then follow, in a line of decadence, Lely, the royal painter to Charles II.; and Kneller, created a baronet by George I., till we come to the era of revival under a native artist—Reynolds, knighted by George III., and, as we all know, first President of our Academy. This historic descent sufficiently designates the style into which English painters have fallen. The English school of portraiture is allied to that of Flanders and of Venice for colour; in common with the masters of the greatest epochs, it adopts breadth, and sometimes boldness of treatment; it throws into shadowed darkness the background, which is oftentimes, however, adorned by balcony, column, or curtain; it sinks into subordination—consonant with the teaching and practice of Reynolds—drapery and other accessories, in order to bestow enhanced importance upon the face and the hands. The sins which such methods and maxims may beget, especially among inferior practitioners, are but too evident; indeed, not without justice, has it sometimes been said, that better would it have been for our English school had Holbein shared rule with Vandyke. Accordingly, of late years, a reaction has set in, and thus the present Academy contains works of which a Denner, a Van Eyck, or a Memling might approve. We have concisely summed up the technical and material characteristics of the art. It remains for us to add, that each portrait, no less than each sitter, has an inner and a higher life; that mind speaks through the features; that manners mark the bearing, that every line across the brow, each wrinkle on the cheek, is the handwriting of years, the impress of thought, the stamp, it may be, of virtue.

After the old and approved manner of our English school of portrait painting, we find works by Sir Watson Gordon, R.A., Francis Grant, R.A., John P. Knight, R.A., H. W. Pickersgill, R.A., and George Richmond, A., each maintaining the individual style to which these several academicians have become habituated. Among the multitude of portraits contributed by these and other painters, it will, of course, be possible only to indicate a few which possess special interest, either from the notoriety enjoyed by the sitter, or from the skill displayed by the artist himself. A picture which, on both these grounds, has attracted marked observation, is the full-length portrait of 'The Right Honourable the Speaker of the House of Commons' (68), by Mr. GRANT. Mr. Denison is here seen in his robes of office. The background to the stately figure is worthy of note as an accurate transcript from the panelled chamber along which the Speaker daily passes to his seat in the House. We may also mention as a work in Mr. Grant's best style—a manner quiet and grey, emphasized when possible by a black dress, a treatment practised with the same intention by the great portrait painters of Holland—we may, we say, as a favourable example of these qualities, call attention to the noble figure of 'The Viscountess of Fife' (155), a figure so well in relief from the background, that in the words of Reynolds, we might almost run round it.—Among other great men who adorn the walls of the exhibition we should give prominence to the late Sir G. Cornewall Lewis (135). The portrait of this statesman, painted by Mr. H. WEIGALL, obtained recognition in the speech of the Archbishop of Canterbury, at the Academy dinner. "That man," said his Grace, "is, I think, little to be envied who can pass



through these rooms and go forth without being in some sense a better man; . . . we may here trace the lineaments of the great and the good who have departed from this earthly scene, when their place knoweth them no more—lineaments in which we recognise the sagacious intellect, the profound thought, the transparent probity, recorded for the instruction and admiration of those who shall come after.”—Among other portraits which gain additional interest through the illustrious names they bear, we may mention that of ‘Mr. George Peabody’ (200), by Mr. H. W. PICKERSGILL—neutral in colour, quiet in character, and careful in execution.—Likewise we may enumerate likenesses of ‘Viscount Palmerston’ (612), by Mr. MORRIS; ‘Viscount Stratford de Redcliffe’ (214), by Mr. GRAVES; ‘His Grace the Archbishop of Canterbury’ (61), by Mr. RICHMOND, A.; ‘The Rev. Charles Kingsley’ (614), by Mr. DICKINSON; ‘Mr. Robert Keeley’ (615), painted for the Garrick Club, by Mr. H. O. NEIL, A.; and ‘The Rt. Hon. Stephen Lushington’ (613), by Mr. W. HOLMAN HUNT—of which last work, challenging express criticism, we shall have a word to say in the sequel. As good examples of Sir WATSON GORDON’S vigorous and manly manner, which, after its kind, is not to be surpassed, we put in the catalogue special marks of admiration against the portraits of ‘Mr. Archibald Bennett’ (125), and of ‘Mr. R. W. Blencowe’ (315). Of the value inherent in subdued neutral tones, the portrait of ‘Lady Orde’ (133), by Mr. THORBURN, A., is a proof. The quiet manner of Mr. RICHMOND, A., may be seen to advantage in the head of ‘Mrs. Francis Trench’ (24); and ‘Portraits’ (652), by Mr. W. E. ORCHARDSON, are to be greatly commended for their simple truth of nature, guileless of ostentation.—The face of a little girl, under the fancy title of ‘A First Sitting’ (103), by Mr. W. FISHER, is exquisite for simplicity, and as an Art product is much to be commended for the rounding and modelling of the features into fleshy relief, without the vulgar appliances of forced shadows.

We have just treated of the good, old, plain, steady going school of portraiture; we will now touch upon the style which sometimes seeks to startle by striking effect. Mr. SANT, A., may be quoted as a good example of this more modern method. He is fond of connecting his sitter with some pretty incident; he makes his subjects relate a story; and for this end he throws in accessories much more lively than the prescriptive column and the background of heavy curtains and drapery. As examples of this artist’s mode we may quote ‘Taking Notes’ (727), being a portrait of a lady at a writing-desk; also ‘The Daughter of Colonel Jones’ (113), a little girl on garden steps gathering passion flowers; likewise ‘Portraits’ (16), a mother, child, and baby in arms, members of the artist’s own family, descending a flight of steps from a studio.—Mr. MACNEE must also be ranked among the number of our painters who seek to give to portraiture the charm of direct pictorial treatment. He has coupled, for example, with his portrait of a mother and child (64), a stanza by Shelley, invoking fancy over “childhood’s growth,” “that undeveloped flower,” “sweetness and sadness interwoven,” “source of sweetest hopes and saddest fears!” And in consonance, we may presume herewith, he sheds upon his group chequered sunshine and shadow!

Colour, however, is perhaps the crowning glory of a portrait, as seen, for example, of old, in the heads of Giorgione and of Titian; and colour in its harmony and intensity has never been wanting to our national school. Of this the present exhibition affords good

illustration. Mr. H. T. WELLS, for instance, may be adduced as an artist who has formed his style expressly after the Venetian school. His chief work, ‘Mrs. Tippinge’ (84), seated in an over capacious apartment, is not, however, of his best. The correspondence between the size of the figure and the space of the background, a point so important to a well-adjusted portrait, is here wanting in symmetric relations, and the work consequently becomes scattered. Mr. Wells, however, is evidently striving after the power possessed by the greatest of the old masters—a strength of tone and of colour, which, if only once attained, will absolutely kill all the chalk and water portraiture with which it may come in contact. We have made Mr. Wells stand as a type of a style which is rising into ascendancy. Other artists, however, are evidently following in the same path in which he is himself walking as a humble disciple.—Not far distant from the picture just quoted, is a study called ‘Margherita’ (95), by Mr. F. TALFOUR, deep in rich-toned colour, shadowed yet lustrous, after the approved Italian style.—Without coming precisely under the present head, we may here mention a ‘Portrait of a Lady’ (65), by J. P. KNIGHT, R.A., for the brilliancy of a bright blue dress.—And certainly in the present catalogue of colour we must not omit to mention, culled in some measure from the best exemplars of the great masters, the autograph likeness of ‘Mrs. Charles Newton’ (464), by Mrs. M. NEWTON, a work by no means descending into elaborate finish, but worthy of note for subtle chromatic relations, especially proved in the complementary contrasts maintained between the blue dress and the emerald green background, a contrast harmonised by the intermingled play of intermediate tones.

The diversities subsisting between the arts of different nationalities clash often as the conflict of hostile races,—colours varying, manners disagreeing, the very spirit rising in discord. And so it is even within the limited confines of the art of portraiture. The few works here sent in by foreign artists seem, when put in contact with our native school, as of alien flesh and blood. They speak in the tongue of strangers; and even so far they seem to bring with them lessons to which it imports us all to listen. All this specially applies to the portrait of ‘Madame Hartmann’ (129), by H. LEHMANN, a truly remarkable work. Look to the tender modelling of the features, fleshy in downy tissue; admire the subtle drawing of the arm and hand, rising so softly out from the blue dress; study the painting of the dress itself, trimmed with lace, and ornate with satin of the purest water, all executed to perfection. This exquisite portrait is set as a jewel in the centre of the chief wall of the great East Room—an example which artists who have not already irretrievably formed a style, may emulate. Among works of our English school, ‘The Viscountess Guillamore’ (238), by Mr. BUCKNER, robed in satin, is perhaps the nearest approach to this supreme finish.—‘Clara’ (204), by Mr. NAPIER, may be commended for softness in the flesh.—The second and remaining portrait from the hand of Mr. LEHMANN, one of the most illustrious names in the contemporary school of Paris, comes as a contrast to the pearly picture already mentioned. ‘Madame Henri Lehmann’ (474) is painted not in a silvery, not in a golden key, but of a tone more consonant to copper. Yet the colour is quietly kept down, and the whole spirit of the work subdued, so as to remain wholly free from ostentation or offence. The background painted as gold, set with a pattern, gives an effect wholly novel.—Another, and yet again a diverse, example among these foreign schools is afforded by the

portrait of a great man whom we are glad thus to know in the flesh, ‘Jerichau, the sculptor of Copenhagen’ (562), painted by his wife, Madame Jerichau, also a name of renown. We cannot point to her works as displaying qualities calling for imitation. The colour is somewhat crude, and the execution is not free from rudeness, still let us acknowledge that her pictures possess much vigour.—Yet one more work we must quote as coming from distant lands—the portrait of ‘Cardinal Antonelli’ (577), by J. L. REILLY, an artist who dates from Rome. The manner is Italian, smooth, in a certain sense refined, but wanting in vigour.

We have said that of late years a new school of portraiture has come in, which though the product of men who by some strange misapprehension have termed themselves “Pre-Raphaelite,” is in fact a re-revival, not of an Italian, but of a Teutonic Art, allied as it is directly to the detail of Van Eyck, Memling, and Denner. The head of ‘The Right Hon. Stephen Lushington’ (613), by Mr. HOLMAN HUNT, is the most marked exposition of this resuscitated manner. The service which Mr. Woolner conferred on the face of Mr. Tennyson, the Poet-Laureate, in his celebrated bust, Mr. Holman Hunt has in like manner bestowed in this picture on the features of Dr. Lushington. Whoever would wish to study the topography of the human countenance, in its declivities or concavities, in its mountain ridges or its ravines cut by the course of time, let him pause here and take his lesson. The result is marvellous; we can scarcely add agreeable. Few men, however, can paint so well as Mr. Hunt the liquid depths of a tranquil eye, with the soul which lies hushed beneath. As a work by the same artist we would just direct attention to ‘The King of Hearts’ (146), the little fellow dressed richly as a monarch, and dilating his small dimensions as if indeed every inch were kingly. The detail is painted exquisitely.—The present exhibition contains yet another wonder after this kind, and that perhaps the greatest, in the head of ‘Mrs. Susannah Tiose’ (53), painted by Mr. F. SANDYS. Nothing can be more perfect than this portrait, firm and precise in the drawing of every feature, matchless in the mapped exactitude of each detail touched in without effort, and therefore attaining to the greater reality. In the fancy-feigned head of ‘Vivien’ (707), also by Mr. Sandys, the elaboration of detail has been directed to the consummation of a sumptuous colour. Among the crayon drawings in the South Room we would specially extol the heads of ‘The Earl of Shaftesbury’ (793), by Mr. G. RICHMOND; ‘The Countess of Larnsdorff’ (810), by Mr. C. MARTIN; and ‘Lady Pollock’ (767), by Mr. S. LAURENCE.

#### SCENES DOMESTIC—GRAVE AND GAY.

England, happy in her homes, and joyous in her hearty cheer, and peaceful in her snug firesides, is equally fortunate in a school of Art sacred to the hallowed relations of domestic life. From the prince to the peasant, from the palace to the cottage, the range in rank is wide; yet the same sentiments—love to God, charity to neighbours, duties of parents and children, sympathy ready to mourn with those who mourn, or to rejoice over those who are glad in heart—these principles and emotions, the outcomings of our universal humanity, have found earnest and literal expression through domestic pictures, which, both by their number and mastery, may almost claim to be national. The public at large naturally bring such compositions to the test of their own experience, and they are right in so doing. The



most skilled critic, indeed, can scarcely do more; for works of this class are successful just as they awaken a dormant sympathy, just in the measure of the response they find within the breast of each one of us, beating to the same pulse of life. The life, indeed, which moves around us and within us is the same life which should live again within these pictorial transcripts. And here we may distinguish two notable divisions in this class of subjects—the natural as contrasted with the artificial. The latter, in literature at least, was more prevalent during the last century than at present: *The School for Scandal* in the drama, and Sir Roger de Coverley and like personages from the *Spectator* and other contemporary works, may be adduced as examples of the genteel comedy and the light sketchy portraiture prevailing at that day. But of late years another era has dawned, or darkened, as the case may be, upon our writers and painters. The characters drawn by Dickens and Thackeray, followed by a host of imitators; the delineations from humble life found in such works as “Alton Lock” and “Adam Bede,” exalting into heroism simple virtues which it is now the fashion to rescue from the oblivion of the once-forgotten and forsaken hovel—such is the literal naturalism which, even on the walls of the Royal Academy, supplants the more artificial life of a bygone age. These two styles, the fashionable and the artificial on the one hand, and the rough, the rude, and the natural on the other, may, however, both in Literature and Art, co-exist side by side, as indeed they now do, and ever will so continue, as long as the world presents a many-sided face. Coming to the more technical characteristics of such works, a word will suffice. Essentially narrative, these compositions must be circumstantial; strong in evidence of action and of incident, each detail will have to speak, and that clearly and emphatically, for in this unimaginative sphere there can be no pretence for hiding a hero behind a cloud of mystery. The execution, moreover, must be clean and sharp, and the more sparkling the better; also the grammar of the art should be of close and literal construction; for inasmuch as the thoughts expressed are often even trivial, the success of the work will greatly depend on the felicity of the wording. Coming to known examples, Wilkie, in our English school, reigned chief over the humble domestic; Leslie was king, or master of ceremonies, in the sphere of artificial society. At the present moment, in like manner, Webster, Clark, and others, represent the Dutch Teniers and Ostade; while Horsley, allied in style to Leslie, is more after the polished manner of Terburg, of “satin gown” celebrity.

Of works the effusion of the home affections, the smaller pictures by C. W. COPE, R.A., are pleasing manifestations. ‘Morning Lessons’ (221), in the schoolroom, is altogether winning in sentiment. A little boy is here seated before a table in a schoolroom, writing his task upon a slate; on the knee of the governess a younger child is also going through an infant’s early trial, the little fingers and pencil being guided by the nursery tutoress. The accessories in this well-furnished apartment betoken a family well to do. ‘A Music Lesson’ (46), also by Mr. Cope, is painted up to the same high level of refined life. Here we have a little fellow, evidently of some importance in his own esteem, perched on a music-stool before a piano. He touches the notes with tentative caution, looking curiously, or rather seeming abstracted the while. Between the action of the hands and the expression of the features mark the close concord—a point

of connection we have always a right to look for in works which, appealing to the sympathies, should echo the symmetric, though unconscious, action of the human framework. In each of these little works by Mr. Cope, forced up to the highest finish, great knowledge of pictorial effect is displayed. The black coat of the little pianist, for example, tells in brilliant contrast against the white dress of his sister; and in composition the subject is equally and evenly distributed over the canvas.

Mr. J. CALLCOTT HORSLEY, A., contributes three works in his best manner—‘The Morning of St. Valentine’ (157), ‘My Lady and her Children’ (414), and ‘The Attack and Defence’ (306). The first, ‘The Morning of St. Valentine,’ introduces the spectator to a fine, fair, and haughty damsel, favoured with a flood of magnificent flowing hair. The lady has just received a valentine, tied with ribbon. She is accustomed to look vainly in her glass, and worships herself probably quite as much as do any of her admiring suitors. A lap-dog, favoured with a seat on her knee, is in the act of tearing up, and devouring, a valentine addressed “To Celia.” A duenna, keeping guard at the door, is entrusted with yet another missive to the hands of her mistress. The next picture which we notice is ‘My Lady and her Children’ (414), seen in the early morning, when five scions of promise flock eagerly to their mother for a first embrace. The nurse is in the background, a doll is in the window-sill, tapestry is on the wall; and all these accessories, including table, chair, carpet, and other etceteras, are painted with all the finish that can be desired. The third work by Mr. Horsley is ‘The Attack and Defence’ (306), *alias* an assault of some merry youngsters upon a bevy of fair girls. Having obtained the loan of a ladder, these youths, dressed fantastically after the time of Charles II., are scrambling up to a window in the first story, the apartment of the ladies. The impudence of the “attack” meets with a spirited “defence.” The ladies repel the assault with pelting showers of flowers. From below an old woman looks out in dismay, and the frightened doves have fluttered from the dovecot. The scene is laid at Haddon Hall.

Mr. HICKS, the painter of ‘Dividend Day at the Bank,’ ‘The General Post-Office,’ and ‘Billingsgate,’ in former years, contributes to the present exhibition two works after his usual style. Mr. Hicks is a disciple in the Frith school. He glides smoothly over the surface of society; he depicts character with a point seasoned often by satire; and for execution no man is more brilliant. ‘Changing Homes’ (703) is a subject quite to his taste. A bride in a drawing-room, surrounded by bridesmaids and a dazzling galaxy, is a fertile topic whereon to expatiate, and affords in the bridal robes, the general gay attire, and the wedding presents, favourable opportunity for the artist to display his dextrous touch. His other picture, a triptych, must be recognised as a work taking a higher walk. The subject, entitled ‘Woman’s Mission’ (467), is treated in three compartments, or *tableaux*, set in one frame. In the first, a young mother is leading her child tenderly along a woodland path, turning aside a mischievous bramble which besets his steps. The child’s upgazing face is lovely. In the second, we see a wife in the act of giving solace to her husband under a severe blow of affliction. “The last scene of all, that ends life’s strange, eventful history”—Mr. Hicks’s third age, and Shakespeare’s seventh—is a dying father, sedulously watched and waited on by a daughter’s affection. The painting of these works is first-class; the sentiment refined, not over profound—goes just skin deep, and carries a

surface of exquisite polish.—Mr. BARWELL, of ‘Unaccredited Heroes at the Hartley Colliery Accident,’ in last Academy, takes a subject this year from polite society. In ‘Reconciliation’ (441), the even tenour of domestic life had been, we must suppose, broken some years previously by a marriage without the father’s consent, and then, “through a friendly plot contrived by his two girls,” we are here brought to witness the happy results of the reconciliation of the son’s widow with the old squire, in the first meeting of grandpapa and the little grandson. We mark an air of refinement about the whole proceeding. But if Mr. Barwell would fulfil his early promise, he must look to acquire greater firmness in his drawing, and he should likewise become more certain of the whereabouts of his figure beneath the drapery, which ought to indicate rather than entirely mask salient articulation.—Close at hand to Mr. Barwell’s ‘Reconciliation,’ we come upon ‘Puss in Boots—behind the Scenes’ (434), from the easel of S. J. POTT, giving a peep among the theatric properties of a Christmas pantomime: the Clown chatting with Columbine between “the slips,” and a fellow putting the mask of a giant pussy-cat over the head of a little child—from which incident the composition takes its name. The picture, although of no very exceptional merit, has fairly won its place upon “the line.”—On the same wall, also upon the line, we note ‘Sunday Morning’ (579), by Miss OSBORNE, a lady whose works in previous years have gained honourable mention. An old woman led to the church pew by her daughter is a study true to the life. The painting would, however, have been improved by greater accuracy in the drawing of the subordinate passages, and also by more precision in the handling. The adjoining picture, ‘The Last Chapter’ (568), by R. B. MARTINEAU, comes as a contrast; it is careful even to excess of smoothness in execution.—Mr. BOSTOCK’s ‘Courtship of Sir Isaac Newton’ (549), we think to be rather large in scale for the class of subject, even though the lover were a philosopher. The artist seems to have concentrated his force chiefly in the painting of the flowers in the lady’s dress. The picture is certainly much tamed down in a giant exhibition like that of the Academy, where the contest is for strength.—‘Going to the Highland Kirk’ (544), by T. BROOKS, is smoothly painted after this artist’s habitual style, which seldom misses refinement.—‘A Spanish Post-Office’ (351), by J. B. BURGESS, is to be commended; the style that of “Spanish Phillip.”—Roland Græme’s first interview with Catherine Seyton’ (635), by A. B. CLAY, is worthy of honourable mention for the firmness of the drawing. The execution has been kept broad, yet is sufficiently made out.—Mr. CROWE, who last year was favourably known by his picture of ‘De Foe in the Pillory,’ has illustrated this season, in ‘Brick Court, Middle Temple, April 1774’ (359), an interesting page in the literature of our country. Oliver Goldsmith died, and Brick Court, the locality where he dwelt, was “filled with mourners the reverse of domestic: women without a home, without domesticity of any kind, with no friend but him they had come to weep for—outcasts of that great, solitary, wicked city, to whom he had never forgotten to be kind and charitable.” Mr. Crowe, by thus allying himself with subjects akin to our literature and history, is fortunate to extend his sphere beyond the narrower sympathies and limits of many among our artists, who rest content to paint the gossip of a cottage-door, or to immortalise the incidents and accessories of a back kitchen.—‘Sophia Western’ (224), by S. SIDLEY, is a little



picture which deserves honourable mention.—Also we may note 'An Old English Song' (185), by W. E. ORCHARDSON, as capital.—We may here likewise call attention to two exceedingly clever little pictures, almost miniatures in the crowding of numerous figures within the compass of narrowest space, painted by Mr. G. H. THOMAS: the one 'The Coronation of the King of Prussia—the Princess Royal doing Homage' (25); the other 'the Marriage of H.R.H. the Princess Alice' (85). Each is painted at command of Her Majesty, and proves Mr. Thomas skilled in composition and perfect as a draughtsman.—C. LANDSEER, R.A., has chosen a telling subject—'The Census of April the 8th, 1861' (79). We are introduced into the midst of a large family, naturally varying widely in ages; the government official is seated at the table, and the point of the story centres in the exclamation of "the cook"—"I never did tell nobody, and I sha'n't tell nobody." The subject, as we have said, is fortunate; the working out would have been improved by greater force and character.

The poetry of Burns may be said to have given birth to a distinct school of painting, which primarily, as might be expected, has fallen into the hands of the Scotch. But Burns was of a genius wide as nature; and his verses, even when the dialect he of Scotland, are as universal as our common humanity. They come home, indeed, to every heart, just because in all times and in every country the human breast throbs with the same master emotions. "The Cotter's Saturday Night" is as essentially true to the labourers of Hampshshire as to the peasantry of Argyle; and, "a man's a man for a' that" must be an exclamation which has risen to the lips of many an honest, independent commoner in every land. Hence it is that the poetry of Burns, and in like manner, we may add, the national songs and ballads of all peoples, have given birth to a school of painting, popular, pleasing, and widely spread.

Mr. T. FAED, the painter of that greatest of pictures falling under this category, 'From Dawn till Sunset,' of a previous year, may be taken as the express type of the class. To the present exhibition he contributes several smaller works, all, however, admirable. In 'The Silken Gown' (377), suggested by a ballad of last century, we have the story of a well-to-do old gentleman, who seeks to win a young country lass from her spinning-wheel by the bribe of a handsome silk dress which her mother is in the act of persuading her to accept, as an advantageous bargain in exchange for her heart. In the foreground are disposed a child and a dog; and in the background, through an open door, may be seen the father of the girl drinking and chatting pleasantly with the elderly suitor, one of the father's own generation. 'Train up a Child' (213) is, in fact, the teaching of a little girl to put a button on her father's shirt, the mother setting a good example by hemming a pocket-handkerchief. The accessories, which give the picture much of its value, are evidently taken from the life—furnished, in fact, by minute studies made from cottage interiors. The bellows, the bed, the chair, the broken slate, all give circumstantial reality to this humble scene. 'The Irish Orange Girl' (273) may be noted as one of a series of London street characters or cries, to be succeeded by the Flower and the Fruit Girls, for the painting of which, for the purpose of engraving, Mr. Faed has received a commission from Mr. Gambart. Mr. ALEXANDER JOHNSTON is also a leading disciple in this Scottish school, as proved by his picture conceived in the true Burns spirit, 'The Cotter's Saturday Night' (326). Here we have a rustic household—mother, children,

grown-up lass and youthful lover—gathered at close of day around a cottage table, the father reverently reading the Word of God. An oil lamp hung from the ceiling casts bright light into the broad gloom. The sentiment is simple. A second picture by Mr. Johnston, 'The Land o' the Leal' (277) is akin in spirit. Two old folks with open Bible on the table, the evening's reading over, prolong discourse on the land where "nae sorrow" is, neither "could nor care." In this picture the pose of the two figures, and the general making-up of the composition, are fortunate. We do not, to all intents and purposes, rank the two praiseworthy pictures—both alike on "the line"—painted by Mr. J. BURR and Mr. A. H. BURR, in the present category; yet, for convenience, we may take them here. 'A Travelling Tinker' (425), by the former of these two artists, is a subject which Ostade made famous. An itinerant mechanic, who in his rounds has reached a cottage-door, is seen holding a copper kettle up to the light to catch the hole in the bottom. The children of the household are looking on with curious wonder. In this work we have good solid painting—every detail has a purpose.—'The Scene from Dora' (250), by A. H. BURR, takes a more lofty aim. The composition is derived from the well-known poem by Tennyson:—

"The door was off the latch; they peep'd and saw  
The boy set up betwixt his grandsire's knees."

The grandpapa, the child, and the encircling chair, group compactly. The attitudes fixed on have a purpose, and every detail is carried out just far enough to express the intention.—Miss R. SOLOMON has a picture, 'Good Night' (668), deserving of express commendation.—'The Morning of Departure' (603), by W. W. NICOL, is worthy of remark for much careful painting, especially in the bed-clothes and the background.—'Opportunity makes the Thief' (609), by J. DYCKMANS, displays high elaboration. We presume that this is the artist who executed 'The Blind Beggar' in the National Gallery, a picture which at once gained utmost popularity, and which may now be seen through the medium of countless engravings and photographs in every shop window of the metropolis.—Mr. E. NICOL is a painter whose glory it is that he pushes character to the point of caricature. Of the cleverness of his works there can be no doubt; indeed, two among the number have commanded, notwithstanding the anti-aristocratic aspect of the subject and style, a place upon "the line." In 'The Renewal of the Lease refused' (397) we have an estate agent seated before a table covered with papers. An Irish farmer, who might almost by his aspect be a culprit in a dock charged with felony, is deprived of his "tenant's rights," a sore Irish grievance as we all know. This fellow, rascal and traitor as he probably is, has received graphic portraiture at the hands of Mr. Nicol. The artist does not descend to any elaborate finish: he it his praise that he strikes at the salient points, and is content merely to suggest the accidents.

The school which follows after David Wilkie remains to be noticed. It is a school primarily derived from the Dutch, if indeed we may fairly say that a style so close upon nature can be borrowed elsewhere than from life itself. Pictures of this class are small in size, generally simple and often even trivial in incident, and for execution it may almost be said the more of detail and finish they contain the better. T. WEBSTER, R.A., has in this line long taken the lead. 'The Tea Party' (159), in which children are seated at a table gravely maintaining the decorum and the dignity of the occasion, the grandam seated quietly apart in a distant corner, is a picture after Mr. Webster's sober, silent, and some-

what sly style.—'The Children's Parody Play' (87), by C. HUNT, and 'The Battle of the Bolsters' (667), by M. ROBINSON, are both good examples of the Webster school.—'After Work' (122), by J. CLARK, is worthy of note, it is by the painter whose name will, certainly, ever remain associated with 'The Sick Child.'—'Registering the First-born' (132), by G. SMITH, is pleasing in composition, lustrous in colour after the tone of Mulready's 'Wedding Gown,' and capital for execution. The subject is the narrative of one of those simple incidents in daily life which teem with a variety that give to the painters of this class all but endless resources. One man will depict a birth, another a marriage, and a third a death; and when we consider that each of these themes admits of ever-changing vicissitude in circumstance, we may readily understand that though the canvases which contain these recitals may be small, the range of events is wide indeed. A simple enumeration of the titles borne by the more excellent of such compositions in the present exhibition, will perhaps sufficiently indicate the arrangement and the treatment of the pictures themselves. 'Aunt Deborah's Pocket' (121), by G. B. O'NEILL, is carefully painted, especially in the accessories.—'The Laboratory of a Flemish Chemist' (8), by W. LINNIG, might have come from the easel of Teniers or Ostade.—'A Quiet Game' (291), by W. O. HARLING, betrays—in common with like pictures by other artists—the growing influence of the school of French *genre*.—'Settling Down' (479), by S. B. CLARKE, calls for honourable mention.—'The Young Blacksmiths' (505), by A. PROVIS, we need scarcely say is a work capital in the crumbling character of the decayed and battered walls; the figures, however, rather doll-like for blacksmiths, are not up to the same mark as the accessories.—Among the usual profusion of cradle scenes, we have noted 'Bed-Time' (27), by H. H. EMERSON: the baby is watched over by two sisters; there is a pretty innocence about the sentiment, and the execution is precise and clear—no small merit in this class of subjects.—But of all the pictures given up to child's play, and they are legion, a little work called 'The Doctor' (358), by F. D. HARDY, is certainly one of the best. A child shamming the invalid is bolstered up in a chair; another child invested with cane and black cap, feeling the patient's pulse, acts the doctor; while two other little urchins, with pestle and mortar, are mixing and making pills! The execution is sufficiently minute to give reality to the circumstantial narrative, without falling into excess of elaboration. The quiet humour and the quaint character which reign throughout, so closely akin to Wilkie and Webster, and allied indeed to the wit and mirth which flow freely in our native literature, should not be passed without notice.

#### OUT-DOOR FIGURES—RUDE, RUSTIC, AND REFINED.

The in-door domestic, which we have already described, may be said to meet with its precise equivalent or counterpart in outdoor life. The experience of the kitchen and the parlour finds its correspondence in the incidents of the field or the garden. If the symbols of the one be the spinning-wheel or the piano, the implements of the other are the plough, the spade, the fishing-rod, or the gun. Life rules alike in each—that life of man which is crowded with incident, perplexed by dilemma, or wrought to intensity by passion. The accessories and the accidents, however, attached to scenes taken from the shelter of a roof, or on the other



hand caught from the wayfarer under the canopy of the open sky, are different. Carpets, chairs, tapestries are the etceteras of the former; fields, hedgerows, stiles approached by broken steps, or streets of our crowded cities are the backgrounds of the latter. Hence "out-door rustic" is almost inevitably allied to landscape; and hence, likewise, the corresponding or appropriate key in which these open-air pictures should be set. Take a figure from an in-door scene and transfer it to the fields, and the *tout ensemble* is changed. Hence the difficulty which professed figure painters experience when called upon to put man, woman, or child into a landscape, especially if executed by another hand. The result of such a compound ends generally in a discordant patchwork. The out-door rustic, indeed, has little or nothing of the drawing-room in manner or complexion—he is no hot-house plant, but grows like a wild flower of nature in the free hedgerow. The same sun which ripens the fruit burns his cheek in russet brown; the wind which plays in the topmost tree ruffles his locks and beats rudely against his tattered coat. He is the child of nature and the sport of the elements; and hence the out-door rustic is rude, and oft-times rugged and gnarled, even as an old castle or a tree which has borne the brunt of the storm. Thus we have sought, somewhat through the vehicle of simile, to indicate the character of that vigorous art which is the foster-child of the sun, and oft the playmate of the storm. Applying the metaphor to "out-door figures" more "refined," to ladies of the boudoir turning out into the sunshine, decked in gay shawl and gloves, and carrying parasol—these are not the wild flowers of nature, but hot-house plants put out in finest weather. The company which crowded the fashionable reception last evening may be seen next day in the park or on promenade. And so we again recognise a complete correspondence between in-door and out-door life—only, wax candles are not quite the noontide sun, neither do double-case windows let in the winds which buffet the clouds, sport among the trees, or sweep along the lea.

We cannot do better than commence with J. C. Hook, R.A., a prince in the style which he has indeed created, and over which he rules by a genius all his own. To the present Academy he contributes three works after his usual manner, which are universally extolled, though perhaps in former years the artist has been seen to still greater advantage. In the first of these pictures, called 'Prawn Catchers' (176), we come upon two fisher-boys; their sister a fine girl, as all Mr. Hook's girls are: and these boys we watch as they wade in the shallow water of the receding tide, dragging the bottom of the channel with hand nets. The colour of this rich composition is compounded after Mr. Hook's wont: the figures in their flesh tones are gold, the sea runs into emerald, the sea-weed is brown, verging upon olive or more positive green. And thus it is that his figures comport so completely with the landscapes in which they are made to blend, nature and humanity meeting as it were each the other half way—the landscape dressed up gorgeously, while the peasants are rugged as the beaten rocks, and russet brown as the trunk of a Scotch fir: and so it comes to pass that all can keep company together, and no one member need find fault with the other. 'The Sailor's Wedding Party' (219) is among the painter's most deliberate compositions; a "wedding breakfast," we presume, on the sea-shore! A table-cloth is spread on the rocks, a kettle is boiling; fowls, wine-bottles, and other materials for a rural feast are at hand, and the guests already assembled. The passages of nature here brought in are after

Mr. Hook's usual happy manner; for no man knows better how to give to his landscape an extended outlook, as if on all sides there were space enough and to spare, with plenty of fresh air to breathe, seasoned by the seabreezes. The third picture, 'Leaving at Low Water' (335), includes one of this artist's noblest figures—a fisherman's wife preparing to join the boat as the tide goes down. Mr. Hook raises his rustics by aid of a certain nobility of type, infusing beauty into their rude frames, which become thus exalted into a natural, and yet in some degree into an ideal, manhood and womanhood. The figures he introduces are like to peasants of Arcadia, only they happen, instead of tending flocks in Greece, to be boating at Bideford or Clovelly, or fishing among the Scilly Islands.

'The Thorn' (269), by H. LE JEUNE, A., one child doing kindly service to another child by extracting a thorn which has entered the naked foot—is a picture that comes as a contrast to the works of J. C. Hook. This painting of 'The Thorn' is pretty and refined.—Among other pictures somewhat falling under the present class we may enumerate as worthy of commendation—'The Nut Gatherer' (228), by A. H. WEIGALL—careful; 'The Wood Carrier' (231), C. S. LIDDERDALE—capital; 'Weary, Friendless, and Forsaken' (433), by Miss MORRELL, merits praise; 'A Fountain Scene—South Italy' (586), by R. HERDMAN, is pleasing and refined; and 'Lancashire as she was' (496), and 'Lancashire as she is' (497), by J. BALLANTYNE, may be noted at least as well-timed subjects.—'The Trio' (452), by J. PETTIE, three musicians in the street—decided geniuses after their kind—is a work of original eccentricity. This artist should have some good stuff in him.—'Home from Sea' (530), by A. HUGHES, a sailor-boy prostrate in a graveyard, is "Pre-Raphaelite" in finish.—'The Jews' Place of Wailing, Jerusalem' (403), by W. GALE, pushes elaboration to its furthest limits. It were perhaps invidious to point out the same subject exhibited by C. Werner in the Institute of Water-Colour Painters. 'A Scene from the ballad of "The Old English Gentleman"' (389), by J. FAED, an old harper, a mendicant, and others, partaking of the good man's cheer, is a painstaking work, and altogether pleasing.—'Dangerous-looking Fishes—Will they Bite?' (142), by E. OPPE, includes a graphic study of an old sea-tar, and is otherwise welcome as the work of a young artist bearing an honoured name.—'Going Home' (453), by C. ROSSITER, gleaners, mother and children, all laden with golden sheaves of corn, trudging through the woodland, is carefully painted. The greens, however, are not well consorted, and a general want of colour places the work to disadvantage.—A picture, in the choice of its title not free from affectation, 'A Sower went forth to Sow' (504), by A. RANKLEY, turns out to be a gipsy encampment. The sower is a young lady, altogether refined and most proper, reading to these rude Bedouins. One figure, at least, is very noble—that of a woman, fit for a gipsy queen, standing by the tent door, swarthy of skin, features firmly cast, hair of ominous black.

The present exhibition contains—even in one room—three lake scenes, or boatings, always subjects as pleasing to artists as to the excursionists themselves. 'The Holiday' (721), by J. THOMPSON, is agreeable; a woman rows a company of children among a group of water lilies, which they gather with delight. The picture is smoothly painted.—'The Fiery Cross' (659), by J. L. BRODIE; the scene, laid in a boat on Loch Katrine, scarcely obtains the notice which the artist intended.—'A Sick Call' (589),

by M. J. LAWLESS, is also another sail in a boat, but a solemn one, at the call of duty. A priest has been summoned to administer the last offices of the Church to a dying man across the water. The quaint towers of a German city rise on the river's bank. This work is marked by thought and purpose, and has in its aspect a certain mediæval severity. Certainly it is far removed from the commonplace, which has become the curse of our modern art. Two great names remain to be mentioned—those of Mr. John Gilbert and Mr. J. F. Lewis—names which suggest indeed antithesis rather than comparison. Of Mr. GILBERT's style we have spoken at length in our review of his drawings exhibited in the gallery of the Water-Colour Society. The oil picture here sent to the Academy, 'An Army on the March—the Rear-Guard with the Baggage Waggons' (480), is strong in this artist's well-known characteristics. His forms—horsemen, for example, crossing the stream—are noble. His handling has a vigour which cannot be surpassed. The present composition, however, labours under the disadvantage of being scattered, and therefore confused.—'A Frank Encampment in the Desert of Mount Sinai' (158), by J. F. LEWIS, is a replica of a famed drawing exhibited a few years since in the gallery of the Old Water-Colour Society, of which the artist was then a member. It were superfluous to bestow commendation on the exquisite subtlety which Mr. Lewis displays as a draughtsman, whether he essay the aristocratic features pertaining to the noble lord here encamped, the more plebeian forms of the swarthy attendants, or the difficult anatomy of the camels. The detailed execution is of course marvellous. This oil picture, however, fails of the quality found in its water-colour prototype.

#### ANIMAL PAINTING.

England has been brought into close contact with Holland and Flanders, not less in Art than in commerce and in arms. In more points than one we have taken our first lessons from the Low Countries, and have indeed learnt our task so well that the pupil in the end has reached the position of the master. In no respect is this remark more true than in the skilled painting of animals, an art in which our native school has made itself specially supreme. The power of Snyders, of Potter, Wouvermans, and of Cuypp, has passed from the shores of the Rhine and the Scheld to the banks of the Thames, and loses little of strength or nature by the transfer. The fame, indeed, of Landseer and of Cooper, won by works exhibited in this Academy, has spread throughout Europe. The characteristics sought for in this class of subject may be indicated in few words. Animals themselves are either wild or domestic. Snyders, in his boar hunts, seized upon beasts in fury and in action; our English painters, on the contrary, have for the most part laid hand upon animals with natures somewhat tamed, and their works accordingly, if less stirring in spirit, have more repose and domesticity. A corresponding distinction, too, marks the execution. The modern French school of Jadin which, like its Flemish prototype, is one of motion and of passion, paints with a vigour of hand that becomes even coarse. Our English painters of animals, in contrast, have a handling more smooth and delicate.

Mr. T. SIDNEY COOPER, A., contributes one of his most careful pictures, 'Cooling the Hoof' (255), in which he reverts to a class of subjects to which he was accustomed in former years. The scene here chosen is on the river Stour: pollard willows bend over the full glassy waters, and a herd of cattle from the banks enter the refreshing stream.



A flock of sheep is close at hand, and a hay-cart is seen in the farther distance. The painting is silvery in grey, illumined by sunlight. Each detail has been worked out from individual studies, and much of the work was painted in the open air. Mr. Sidney Cooper is in this picture once more our English Paul Potter.

Mr. RICHARD ANSDALL, A., we class for convenience under the head of animal painters exclusively, although, this year especially, he has extended the sphere of his subjects. In 'The Wrecker' (468), the principal characters are an old man and a dog, with a horse laden with the spoils from the vessel breaking on the storm-lashed shore. The shrewd old wrecker is looking wistfully for the in-coming plunder, which the next towering wave may wash to his feet. 'Coming out of the Mist' (533) is a sportsman loaded with hares and attended by dogs, emerging from Glen Spean, shrouded in cloud. Perhaps, however, the best painted picture of the series is 'The Rescue after a Storm' (404), representing a shepherd with his dogs coming to the relief of sheep overtaken by a snow-fall in the mountains. This work, in no way exaggerated, tells its own tale of pathos with simplicity. 'Going to the Festa' (430) is one of the showy subjects which Mr. Ansdall laid in store on his Spanish tour. We are introduced to a gaily-attired hidalgo, mounted on a horse, with a not less smartly-dressed lass at his back. They approach a wayside cross, at which is stationed a hermit; Granada and the Alhambra are seen in the distance. Mr. Ansdall always paints with vigorous intent, and his pictures seldom fail in attaining a certain stirring and popular effect.

Mr. DAVIS, A., contributes some remarkable pictures; indeed, did we desire to show the advantages to which careful Pre-Raphaelite studies, made by a young man feeling, as it were, his way, might ultimately be turned in maturer years, we could scarcely obtain better proof than in the works now executed by this artist. Some seasons since the pictures of Mr. Davis were inchoate and scattered; studies and little more. Many men have turned out works of such quality, and yet been lost in the end. Mr. Davis, on the contrary, has passed through the ulterior stages of development, and from being a student has now become an artist. The drove of cattle in 'Ambletuse Bay' (279) is capitally drawn and painted, and the landscape, even to the thistles, is elaborated to the utmost finish. 'On the French Coast' (120), by the same artist, includes a flock of sheep, admirable for study. Colour, too, here reaches intensity in a blushing bank of clover. The number of sheep flocks found scattered through the exhibition is marvellous.—'The Mother—Winter' (288), by C. JONES, depicts a sheep and a lamb in the snow.—Many other sheep are more fortunate in being in the enjoyment of sunshine; we may especially commend 'A Hill-side Flock' (11), by F. W. KEYL; 'On the East Hill, Hastings' (13), by T. THORPE; and 'Sheep and Lambs' (104), by T. F. MARSHALL.—In 'A Shepherd of Jerusalem' (593), by W. J. WEBB, we have the shepherd bearing a lamb in his arms, Jerusalem seen in the distance, the flock of attendant sheep being endowed almost with human sympathy.—'My own Grey' (106), a small picture of a grey horse, is carefully painted by A. COOPER, R.A.—'Four Miles from London' (610), by J. W. BOTTOMLEY, should be marked for the strong pull of the team of horses, noble creatures.—'Jack and the Jackdaw' (556), by R. PHYSICK, "Jack" being a dog chained to a tub as a kennel, is the honest work of a man who has gone to nature for himself, and

therefore has acquired what can be said of few painters, an individual style all his own.—Lastly, but chiefly, 'Dead Swan, Black Game,' &c. (558), by W. DUFFIELD, the largest and most important picture of its kind in the exhibition, must certainly be pronounced a great success. The study of the swan especially is admirable, noble in form and rounded in its modelling, soft and snowy white in its plumage.

#### FRUITS AND FLOWERS.

In the fairy and fancy fields of fruits and flowers, the Dutch have been, as in transcripts of animals, if not our masters, at least our forerunners. Fruits and flowers are not supposed to awaken the nobler faculties of mind; and, therefore, the art of painting them has never ranked among the highest. Yet we may venture to plead in favour of the class that, within its restricted sphere, it can attain an absolute perfection, which is necessarily denied to more ambitious attempts. The two qualities we require to find pre-eminent in fruit and flower pieces, are brilliancy of colour, and the elaboration of illustrative detail; and in both respects, many of our painters in oil and in water have reached an excellence which leaves little to be desired. Fruits and flowers, especially when crowned in the gold of autumn, are as rich in glory of colour as robes painted by Titian or Veronese. Again, for execution, the witchery of Art knows no more cunning wiles than here brought to play. Opaque lights, sharp and sparkling, are set in contrast to liquid shadows, transparent and lustrous as gems, reflecting each fugitive colour which sports in the sunbeam. The result should not stop short of actual illusion; the dewdrop must hang as a pearl, the bunch of grapes must stand out in solid relief, yet the eye should pierce to their translucent centre. Again we repeat, that the treatment which fruits and flowers have received at the hands of the chief among our painters, who have given themselves to this department, leaves little to be desiderated.

What we have said touching the brilliancy and beauty of flowers, receives illustration in the works of the Misses Mutrie. The colours here culled and concentrated, outvie the rich costumes with which they may come in contact. Among several pictures painted by these ladies, we especially noted 'Foxgloves' (466), by Miss M. C. MUTRIE, a careful outdoor study, the stately flower-heads standing nobly, and glowing gloriously, out from a bed of ferns.—By the sister, Miss A. F. MUTRIE, 'Autumn' (495) is an equally careful transcript of heather, ferns, and meadow-sweet, set in a woodland background.—Miss STANNARD has painted 'Fruit' (473) capitally. This is a well-distributed composition, redolent in justly-balanced and blended colour. The grapes are translucent and purple, vine leaves add the brown of autumn, and a rosewater dish, silver-gilt, casts radiant lustre.—A picture, contributed by W. H. SMITH, also, like the last, content with the unassuming title, 'Fruit' (36), is worthy of mark; its somewhat sombre tone may be received as a not untimely protest against the gay, and sometimes crude, colours which dominate in all modern exhibitions.

#### SEA PIECES.

Perhaps as part of the original prerogative by which Britannia rules the seas, British artists have obtained supreme sway over ocean, the most lawless of the elements. Without any exaggeration, we may, indeed, safely say that our English painters have, above the artists of all other nations, obtained dominion of the waves. Backhuysen gained command over a storm, Van der Velde

found pleasure in a calm, and Claude gloried in the splendour of the sunset sea. But we think we may hazard the opinion, that between Wilson and Louthborough, Turner, Stanfield, and Cooke, no effects known to ocean, whether dramatic or placid, whether soaring into the grand or content with the simply beautiful, have been passed by without adequate record. To narrate all that our English artists have attempted, or even attained, were fairly to exhaust a sphere which is inexhaustible and infinite.

In this Art, CLARKSON STANFIELD, R.A., has long reigned supreme. The present Academy is fortunate in possessing five pictures from his easel, of which the most important bears the following title, 'His Majesty's Ship *The Defence* and her Prize, *Il St. Ildefonso*, on the Morning following the Battle of Trafalgar' (123). Cadiz and Rola are seen in the distance with many of the captured ships ashore. The sea is crowded with disabled vessels, and broken masts and spars float on the waves, to which seamen are still clinging. Such are the subjects in which Mr. Stanfield has ever gloried, and to the painting of which he brings unparalleled powers. He knows, perhaps better than any other man, how to give size and majesty to the monarchs of ocean; he can contrast their brown and beaten sides with the grey of the sky and the green of the sea; he is able to throw into every wave buoyant swell, and onward motion, and dashing power; and he can make his clouds playmates of the storms and messengers of the winds. Mr. Stanfield's three remaining pictures are minor in size. The view on 'The Coast of Calabria' (94) gives occasion for the introduction of an eccentric craft; 'Oude Scheld, Texel Island' (177) affords opportunity for the picturesque; 'Shakspeare's Cliff' (272) includes pilot-house, and vessels in the offing; and 'The Worm's Head, Bristol Channel' (371) is a bold rock with a single ship to keep it company.

No picture of the season has called forth greater admiration than 'Catalan Bay, on the east side of the rock of Gibraltar, the African coast, Ceuta, and the mountains of Atlas in the distance' (415), by E. W. COOKE, A. The towering rock reaching its culminating point at the signal station is here rendered in its vastness, yet with all its detail. Geologists certify to the correctness of the limestone strata; botanists are content to recognise the palmito and the prickly pear clambering among the fissures. This work, indeed, is as precise as a scientific diagram, and yet picturesque as a work of Art ever should be. It was a bold stroke to pile up that bed of sand blown by the easterly winds to the height of six hundred feet, and reared against the rock as a buttress; and yet by adroit management—by the preserving, in fact, this lofty mound as a broad belt of light—the pictorial difficulty is turned to a direct advantage and positive success. The whole canvas, as we have indicated, has been crowded with detail and incident, and yet the simplicity of the composition is unbroken. The shore in front of the small nest of cottages which watch over the bay is strewn with nets, oars, rudders, corks; a boat is dry upon the beach, a small craft tosses in the offing, the blue Mediterranean dances in playful wavelets, and far to the south rise the hills of the Lybian desert. Mr. Cooke has always been renowned for his accuracy, therefore truth-seeking is no new habit of mind for him. He has ever, indeed, been literal and detailed; yet do we detect in this, perhaps, his master-work, the influence of the new school urging him to still further detail. He is not Pre-Raphaelite, yet has he beaten the Pre-Raphaelites on their own grounds; that is, he has made infinite detail compatible



with pictorial effect and symmetric composition. Another picture, 'Dutch Trawlers at Anchor off Scheveling, waiting for the Flood-tide' (230), is an order of subject for which Mr. Cooke has often heretofore shown an affection. A Dutch-built lugger is seen tossing at the mercy of the waves, the spray dashing wildly about the prows, tanned sails telling in strong contrast against the black shadows of a wind-rent sky, clouds pouring the while a deluge. In another work, 'The Church of Sta. Maria della Salute, Venice' (585), the same artist indulges in a sunset rhapsody. The shadowed dome tells solemnly against the evening sky, and clouds lurk stealthily about the horizon, the silence startled only by the vesper bell, the stillness unbroken save by the boatman's oar.

'Homeward Bound off Cape St. Vincent' (728), by F. R. LEE, R.A., a canvas which comprises the sea, a sail, and some chalky cliffs, is careful. The weather seems favourable, the waves are not boisterous, and the "homeward bound" ship will, we trust, get safely to port.—Among the pictures contributed by G. C. STANFIELD, whom we here put in the same class with his father, the most fortunate is a river scene: 'Oberlahnstein, looking towards the Castle of Stolzenfels' (554). The subject has picturesque materials: an old castle rises from out the water, a river bark is moored under its walls, and a village on the opposite shore is seen under the shelter of the hills. The painting of the liquid water, giving from its depths reflections broken by the stream's current, may specially be extolled.—After the Stanfield manner, J. WEBB has painted 'A Scene in Holland' (218), with some success.—Lastly, 'Fishing Boats off Yarmouth' (292), by J. MEADOWS, Sen., has free dash in the waves, and the vessels are well set upon the water.

#### LANDSCAPE SCHOOLS, OLD AND NEW.

Our first, indeed, till late years our only English school of landscape painting, was derived through Italy and Holland. From Claude, from Salvator Rosa, and Gaspar Poussin, our native Wilson and Turner took the grand style. By Ruysdael and Hobbima, the Scottish Nasmyth was taught to look to Nature for minuter detail. And so our English landscape, aiming at a somewhat conventional compound of the real and the ideal, fused fact into fiction, and fashioned outward nature according to the desires of poetic imagination. The rapturous phantoms of Turner, 'Baia Bay,' 'Palestrina,' and the like, and the sunsets of Danby melting even rocks with liquid fire, were, in some measure, reminiscences of Italian masters. Other of our landscape painters again, as we have said, were more literal; still even of these it may generally be asserted that they preserved a certain stately solemnity of style, that they observed the pictorial unities, that they maintained a balanced propriety, a sustained symmetry, which ruled rocks, trees, temples, and cascades, according to the strict laws of composition. This directly artificial treatment has now, for the most part, died out; yet the old leaven, we are glad to say, still works in the general mass. Our English school, however, be it remembered, suffered some few years since, at the hands of the so-called Pre-Raphaelites, a revolution. But the wild oats then sowed brought forth but a sorry harvest; and some zealots who thought to gather wheat found but tares. Still, in all frankness, let it be conceded that, though many hopes have been blighted, and it may be some youths of promise injured without power of recovery, yet that now, when the extravagance is spent, a certain residue of good, surviving, lives on. This much, at least, is evident, that many of our artists who had

won renown under the old method, are at the present moment paying tribute to the school of detail.

THOMAS CRESWICK, R.A., belongs to the old school; yet we believe that the close study of nature to which he is addicted, has led him more and more to the painting of his pictures, at least in many of their chief passages, in the open air. Of the several works which he contributes to the present exhibition, the following are the most important:—'Crossing the Stream' (86), 'The River Tees' (205), and 'Pleasant Paths' (647). This artist loves to take nature in her moods of quietism, when her spirit is hushed, and she walks unobtrusively, clad in sombre colour and simple attire: for Creswick is not one of those painters who dress the lily more sumptuously than Solomon. Here, indeed, in the pictures of the present year, we are among trees upon which the axe has committed no sacrilege; we are beside pleasant waters which flow in gentle murmur; we are invited to tread rural paths far from the city's din.

RICHARD REDGRAVE, R.A., contributes landscapes evincing that conscientious study of nature's detail to which he has of late years given himself. 'Strayed Lambs' (220), tended by two children, suggestive of the story of the lost infants in the wood, are all found nestling among ferns and flowers growing on the confines of a pine forest. Each leaf is dotted in with loving care, which seems almost in sympathy with sensitive nature. Another picture, 'Sunshine' (311), is a sheep walk, or heathy common, situated between Guildford and Worthing. A path leads from the level moorland down to the depths of a woody dingle. This little work is painted with much simplicity and fidelity.

DAVID ROBERTS, R.A., who we hope, without any great violence, may be included under our present division, shows strongly this year. He exhibits four works—'Interior of Milan Cathedral' (35); 'Interior of St. Stephen's, Vienna' (45); and two pictures in continuation of the series on the Thames, forming a sequel to those of last year. The largest of these several works is the noble interior of Milan Cathedral, certainly one of the finest church naves in Europe, here painted by the artist best able to surmount the difficulties and to bring out the grandeur of the subject. The point of view selected is the entrance to the choir, looking towards the east end, catching the richly-coloured glass in the magnificent windows of the apse. Among the infinity of details which, under treatment less skilful, would distract attention, Mr. Roberts has succeeded in maintaining the grand unity of the general effect—brilliant in light, mysterious in shadow, vast in proportion. The interior of St. Stephen's may recall a picture taken from the same noble church, exhibited by Mr. Roberts a few years since. His former work, it will be recollected, placed the spectator beneath the grand arch, which, in its shadowed gloom, spans the western end of the nave. The present picture, on the contrary, looks from the west towards this eastern arch, as the ultimatum of the composition. One of those scenic processions has just entered, which give to the Catholic ritual such pomp, and to church architecture so much of pageantry. The lustre of the banners is repeated in the brilliancy of the painted windows, and the richness of harmonious colour has been carried through the picture by draperies hung against the columns. The two paintings taken from Father Thames, prove, in the movement of the river craft, in the disposition of changing incident, the arrangement of the lights, and the distribution of the

shadows, absolute mastery of pictorial effect. Over these city views reigns one monarch supreme—the dome of St. Paul's—the crowning conception of Wren, himself a master of the pictorial effect which size, proportion, and symmetric composition can alone attain unto. In these pictures, looking once again upon this wondrous vault, we are amazed at the intolerant prejudice of certain critics who have thought fit to denounce every structure which cannot make good its Gothic pedigree. The entire series of the views on the Thames, of which these two pictures are the second instalment, belong to Mr. Lucas, the well-known contractor, who has, we learn, erected a room appropriate for their reception. The vast revolutions which the approaching embankments will make in the aspect of the Thames cannot fail in coming years to giveto these transcripts by Mr. Roberts historic interest.

G. JONES, R.A., contributes several small paintings of picturesque buildings, among which we may mention 'Andernach' (179).—Among the landscapes by W. F. WITHERINGTON, R.A., the best is 'Harvest-time' (139); the gleaners tell with effect in the wheat-field.—F. R. LEE, R.A., paints a well-known scene, 'The Pont du Gard' (332). This noble Roman aqueduct, at Nîmes, is rendered with care and fidelity. The colour, however, is cold, and the atmosphere wants the glow of a southern sky.—The family of the Williams, under the names of Boddington, Percy, and Gilbert, send some small but pretty pictures. Two landscapes from 'Thorsgill, Yorkshire' (351 and 327), by H. J. BODDINGTON, are touched in with the happy facility known to this artist; 'Llyn Cwn Dilyn, North Wales' (493), is taken from a district which Mr. PERCY has often treated with knowledge and mastery; and 'Fording the Stream—Moonlight' (193) is a pretty effect rendered by Mr. A. GILBERT.—The vigorous naturalism of Mr. SYER has this year been directed with success to a well-known subject, 'Voss Novin, North Wales' (599).—Mr. ANTHONY, in 'The Relic of the Old Feudal Time' (645), contributes one of his noble yet somewhat stern landscapes.—'The Last of Old Westminster Bridge' (352), by J. A. WHISTLER, is an original subject well carried out.—Mr. G. E. HERING once more takes us on a pleasant pilgrimage to the south of Europe: 'Lovere, on the Lago d'Iseo, Italy' (563), and 'Teronzo, Bay of Lerica, Gulf of Spezzia' (588), both Italian in atmosphere and colour, are painted with the smooth surface and refined sentiment habitual to this artist.

From the days of Turner and of Danby our English school of landscape has never lacked colour. Indeed, both with the generation which is gone and the painters who still survive, chromatic effects, especially in the sky, have been apt to blaze into extravagant excess. 'The Sunset' (472), for example, by J. LINNELL, Sen., has certainly startled the sober eyes of most visitors to the exhibition.—'The Rainbow' (22), by J. T. LINNELL, we are sorry to say, seems a misrepresentation of the well-ascertained colours of the spectrum. Yet a golden mantle has assuredly descended upon the family of Linnells, father and two sons; and one of the most glowing visions in the whole exhibition is a truly glorious picture by W. LINNELL, bearing for its title, 'On the Muir among the Heather' (462). The lines of composition are noble: a sheep-flock is browsing on the moorland, the shepherd pipes beneath a tree, and as for the heather it absolutely sparkles with light and lustre, yet is subdued as a fire in smouldering embers.—The family of the Danbys have also the heritage of colour.



The contribution of T. DANBY, 'Snowdon' (551), is comparatively sober; but his brother, J. DANBY, in two works, 'Rochester, on the Medway' (672), and 'Cornish Coast' (706), glories in skies of silvery haze and burning red, the sun enthroned in mid heaven.—Mr. DILLON, in 'The Pyramids' (341), seen in the distant horizon, shadowed against a golden sunset, the moon with a star mounting towards the zenith, a grove of palms and sedgy reeds on the river's bank, has certainly seized on one of the most poetic effects in the whole Academy.

The new school of detail, free in great measure from the eccentricity and extravagance of earlier years, shows this season some satisfactory results of close out-door study. One of the best examples of this style is furnished by Mr. MACCALLUM's 'Harvest by the Wood' (636). The detail here has a purpose. The drawing, too, of the beech-tree trunks, and the dazzling play of the dappling sunlight streaming through the trees upon the pathway, are admirable.—'A Welsh Churchyard' (440), by B. W. LEADER, shows some capital studies of yew trees watching, as it were, like mourners among the tombs.—And for another accurate portrait of a yew tree we must mention, 'That Yew Tree's Shade' (175), by G. SANT, with figures by J. SANT, his brother.—Mr. HULME, like Mr. Leader, does not attempt to catch applause by the glitter of a sunbeam. Painters of the class to which he belongs do not seek for effect, but adhere closely to detail. Mr. Hulme's 'Waning Year' (571) is a good example of the truth which patient study brings as its reward. Other works by various painters tend more to the microscopic, and are allied to the school of the so-called Pre-Raphaelites. 'Addington Heath, Surrey' (519), by F. RAILTON, is not an unfavourable instance of this manner; also may be commended 'A Clover Field' (232), by G. MAWLEY, the clover thick as a carpet, painted to perfection, with dark trees above, saving the composition from petty trifling by their stately and shadowed mien.—Lastly, 'An Autumn Evening' (131), by V. COLE, carries this style to perfection. The heather, the bracken, the sandy, gravelly road, set off against the ardour of a sunset sky, are worthy of all praise.

#### SCULPTURE.

Our present notice of the English school of sculpture must necessarily be as fragmentary as the collection here brought together is incomplete. This small gallery, however, usually known as the Academy cellar, is not destitute, within its narrow circuit, of examples of the varying and conflicting schools of statuary found in larger Museums. We have, for instance, on the one hand, works of an ideal order given to poetic conceptions, and the personification of abstract conceptions; and, on the other hand, in still greater abundance, is displayed the more literal art of portraiture, statues and busts of the living, and memorials or sepulchral monuments to the dead. Of the first description we may mention two figures, typifying 'Africa' (1014) and 'America' (1073), by J. DURHAM, pendants to his design in commemoration of the first International Exhibition, erected in the gardens of the Royal Horticultural Society. Somewhat in the same ideal category may be placed the poetic and historic figures executed by order of the Corporation of London for the Mansion House, among which we would signalise the statue of 'Alexander the Great' (1023), by J. S. WESTMACOTT. Also let us call attention to 'Young Romilly' (1036), by A. MUNRO, the youth holding "a greyhound in a leash," from lines of Wordsworth—a work worthy of note for its happy combination of the human figure with the

animal form intermingled with interweaving fern leaves. H. WEEKES, R.A., has in like manner treated a portrait group of 'Miss Hartree and Dog' (1040), with a grace known to the poetic works of the late R. J. Wyatt. 'Lancelot of the Lake' (1063), by C. F. FULLER, a noble type of countenance, highly finished; and 'Sir Galahad, the good Knight' (1079), an ideal head of much beauty, by Mrs. D. O. HILL, both merit commendation. Of portrait busts, the year has produced the usual profusion—a class of works, however, which, to the general public, is as little inviting as portraits painted on canvas. The true artist, however, even within this comparatively confined sphere, is able to prove his skill, and indicate his style. Among the busts here exhibited, the visitor will not fail to observe those of 'The Prince Consort—heroic size' (1011), by T. THORNYCROFT; 'Colossal bust of H.R.H. the Prince of Wales' (1029), by MARSHALL WOOD; 'H.R.H. the Princess of Wales' (1056), also 'H.R.H. the Princess Louis of Hesse' (1055), both by Mrs. THORNYCROFT. From the general crowd of heads done into marble or plaster, we may individualise 'Joseph H. Green, F.R.S.' (1020), the diploma work, deposited in the Academy on the election of H. Weekes as an Academician—a bust after the Chantrey school. 'The late Jacob Bell' (1027), by T. BUTLER, an artist who seldom fails in character and power.—'Hallam, the Historian,' by W. THEED, a work impressed with studious thought.—'Jessie Hartley' (1057), by M. NOBLE, showing the growing tendency to detail, a style in which Woolner has led the way.—'Mrs. Coleman' (1143), by W. J. O'DONERTY, a head of much command; and by the same artist, a charming bust of Lady Guillemore (1026).—'J. S. Bowes' (1175), a character sketched vigorously in terra-cotta by J. E. BOEHM.—Lastly, 'The late Archdeacon Hare' (1141), by T. WOOLNER, a work showing studied detail and marked character, a style in which this artist is supreme. These and other busts in the present collection manifest the variety of treatment usually found in such works. Some of these products are content to remain broad and sketchy, others descend to the minuteness of a miniature; some are simple and unassuming, thoroughly quiet and gentlemanly in manner and bearing; others again are ostentatious, assuming, and self-conscious. We have further extended this review of the British school of sculpture in our notice of the exhibition now open in the garden of the Horticultural Society, Kensington.

The Academy of the present year has been universally pronounced one of fair general average, and nothing more. The number of nice pretty pictures exhibited this season is perhaps greater than ever. On the other hand, the paucity of large leading works, which might constitute a truly national school, must be deplored as an ill sign for our times. Doubtless against this unfavourable estimate some allowance must be made on account of the important mural decorations now in course of execution in the Houses of Parliament,—paintings which have diverted the labours of some of our chief artists from this the annual exhibition of the Academy. Still, the growing tendency of our English school towards the small in size, the trivial in incident, the showy in colour, and the detailed in execution, is obvious on every hand. The result, however, attained is certainly not otherwise than agreeable, and accordingly may be heard in the rooms of the Academy on all sides the exclamation, "a most pleasing exhibition," with the rejoinder, "but what a lamentable want of noble conceptions and master products."

#### THE TURNER GALLERY.

##### STRANDED VESSEL OFF YARMOUTH.

Engraved by R. Brandard.

SEA and land, sunshine and storm, came alike within the grasp of Turner's magic pencil; and it is very difficult to determine over which he showed the greater mastery. Sometimes, when looking at one of his landscapes, we are inclined to give these the preference; a few minutes after, perhaps, we stand before a magnificent sea-view, which almost compels a change of opinion; and certainly many of these latter works are the finest examples of this class of paintings the world has ever seen.

Turner's sea-storms are wonderful illustrations of these fearful manifestations of the warring elements, and can only be adequately appreciated by those who have been witnesses of such scenes, and closely studied the aspect of nature in its varied and constantly changing details. "Few people, comparatively," says Mr. Ruskin, in his remarks on Turner's sea-pictures, "have ever seen the effect on the sea of a powerful gale continued without intermission for three or four days and nights; and to those who have not, I believe it must be unimaginable, not from the mere force or size of surge, but from the complete annihilation of the limit between sea and air. The water, from its prolonged agitation, is beaten, not into mere creaming foam, but into masses of accumulated yeast, which hang in ropes and wreaths from wave to wave, and, where one curls over to break, form a festoon like a drape from its edge; these are taken up by the wind, not in dissipating dust, but bodily, in writhing, hanging, coiling masses, which make the air white and thick as with snow, only the flakes are each a foot or two long. The surges themselves are full of foam in their very bodies, underneath, making them white all through, as the water is under a great cataract; and their masses, being thus half water and half air, are torn to pieces by the wind whenever they rise, and carried away in roaring smoke, which chokes and strangles like actual water."

The picture of a 'Stranded Vessel off Yarmouth' has little in it beyond sky and water, but these are grandly delineated. The disabled ship is scarcely perceptible amid the masses of dark clouds and the thick, driving rain, through which the blue lights, signals of distress, throw up a lurid glare; a life-boat is approaching her from the shore, and another is being launched near the pier to aid in rescuing the crew of the doomed vessel. From behind the black rolling clouds a gleam of light breaks forth, which is reflected on a considerable portion of the water. The sea is painted with wonderful power and truth; how admirably the perspective of the line of waves is preserved, as they curl, and seethe, and break on the low flat sands, leaving, as they recede, other lines of water, long and rippling, behind them for a few moments. The bulk of the waves is not large, arising from the character of the shore, and the wind is evidently fitful and gusty, rather than continuous and violent; hence the numerous short ranges of crests, and the absence of uniformity in their onward progress. In the distance is the old pier and a portion of the town; in front of the latter a volume of smoke is perceptible; it proceeds from a gun which has just fired a shotted line to the stranded ship. When the picture was exhibited at the Royal Academy in 1831, it was described in the catalogue as 'Life-boat and Manby apparatus going off to a stranded Vessel making Signals (blue lights) of Distress.' Captain Manby, the inventor of the apparatus which has been the means of saving so many valuable lives from drowning, was a native of Norfolk, and held the appointment of barrack-master at Yarmouth, where the frequent wrecks off a coast especially exposed induced him to turn his attention to some means of rendering assistance to the crews. His invention, which was first brought into use in the early part of the present century, has been of signal service.

This picture was painted for Mr. John Nash, and afterwards came into the possession of Mr. Sheepshanks; it now forms one of the Sheepshanks Collection at Kensington.





J. M. W. TURNER. R. A. PINX.

STRANDED VESSEL OFF YARMOUTH.

FROM THE PICTURE IN THE SHEEPHANKS COLLECTION, SOUTH KENSINGTON

R. BRANDARD SCULPT.







## SOCIETY OF PAINTERS IN WATER COLOURS.

EXHIBITION THE FIFTY-NINTH.

THIS old-established society rejoices in a reputation which renders present praise superfluous. Its members and associates, numbering men of renown, are sufficient guarantees for an exhibition of approved excellence; and the current year, though wanting in works of distinguished *éclat*, is yet prolific in drawings which reach the high average standard. Touching the present condition of water-colour art, nothing which can lay claim to positive novelty calls for notice. The processes which still obtain have been more or less recognised for some years. The conflicting claims of transparent and opaque colour have yet their several adherents. The pure practitioners, however, of that which pretends to be the legitimate method, are each year becoming fewer in number. The increasing desire for detail, the value of force and firmness in the lights, the advantage of contrast between parts which should stand out in solidity and passages that are better just in proportion as they retire into liquid shadow, all put a premium upon an opaque medium when used with skill, moderation, and discretion. On the other hand, we think it will be admitted that unsophisticated drawings, after the older method practised for the most part by De Wint, Barrett, and Copley Fielding, possess a certain purity and quality in tone foreign to the modern and more mongrel admixture of opaque. Yet the advantages and the disadvantages pertaining to each of the two schools are so evenly balanced that a wise man, without dogmatically pledging himself to either, will successively adopt colours transparent or opaque, just as may best suit the exigencies of the drawing in hand. Of each method this gallery for many years past has presented illustrious examples. William Hunt, we believe, would find it difficult to put the ultimate force and finish into his matchless transcripts of birds' nests, grapes, and rustic heads, without the admixture of white paint. George Fripp, on the other hand, has executed drawings which certainly attain to the highest qualities of landscape art, without materially adding to his resources, by the interpolation of opaque colour. In fine, however, we must confess that the immediate tendency is towards opaque. In our English school, moreover, we may note a growing desire for detail and high elaboration; to these predilections must be added forced and fervid colour, dramatic effects, and thrilling situations. Such sensation products told in the galleries of the late International Exhibition in striking contrast with the sober quietism of the early school. Yet while we put in this semi-protest, we must frankly acknowledge that water-colour art was never greater in power or resource than at this moment, and that, with the exception of Turner, and perhaps Copley Fielding, our English school, which in renown has been blazoned throughout the world, could never show a company of painters more highly gifted or more thoroughly trained than those which at present fill the ranks of this Society. We will now proceed to notice the leading drawings of the gallery in detail.

Mr. BURTON, by well-studied drawing, and by the firmness and precision which tutored accuracy of hand can alone give, merits foremost notice. His 'Iostephane' (273), a life-size head, is of the Grecian, or perhaps, rather, of the Roman type. The mouth, nostril, and the line of the lower jaw are of a full contour, yet refined by subtle

curves of beauty. This head, crowned with hair of lustrous brown as by a diadem, and wreathed with violets loosely strung into a chain, stands in solid relief from the background, without the aid of forced shadow. No. 239, by the same artist—one of a series of drawings presented to Mr. Edwin W. Field, in acknowledgment of legal services rendered by him to the Society of Painters in Water Colours—is of more voluptuous and romantic beauty, calling in to the aid of drawing the fascination of fervent colours. Here we look in delight on a girl of child-like loveliness, with auburn hair falling as a shower of gold upon her shoulders, which press on a softly yielding pillow, bright as an emerald sea.—Mr. SMALLFIELD, in 'Farfallina' (255), also joins drawing, otherwise of staid sobriety, with the intoxication of colour wrought to ecstasy. Here, again, we have a poet's dream: a luscious maiden, possessed by a certain love-lorn melancholy, fraught with interwoven fabric of flaxen hair, her shoulders clad in a mantle ornate in peacock plumage, her hands tenderly dallying with two butterflies caught dozing on a neighbouring flower. Every detail seems deliberately chosen for the end of sustaining the romance of this sentiment, sweet even to satiety. The drawing and execution of Mr. Burton and of Mr. Smallfield, as already indicated, are, within the comparatively easy limits of these simple subjects, satisfactory.

The most popular among the painters of figures—as A. Fripp, Jenkins, Topham, Riviere, Oakley, and Walter Goodall—generally set off their rustic groups against a pleasing background of landscape. Such compositions, fashioned for the most part within the compass of moderate cabinet dimensions, and content to beget a passing interest or fasten on a popular sympathy, are just the class of works wherein the resources of water-colour art can be turned to most account. How brilliant and gem-like are the colours, how luminous the lights, how transparent the shadows, what purity in the tone, what truth in the texture! Mr. ALFRED FRIPP, an expert in the art, is not this year in full force—or rather, his contributions have not the importance of size, and perhaps are even wanting in his utmost elaboration of colour. But yet 'The Boy with Game' (254)—some hung on his back, and other of the spoils stowed in a net by his side, the little fellow trudging across the upland, making the best of his way to the village in the dell beneath—is marked by that subtle harmony, that texture of surface and well-kept tone, in which Mr. Fripp is unsurpassed.—Mr. JENKINS, in his carefully executed drawing, 'After Vespers—Brittany' (131), presents us with a not unusual subject, for absolute novelty in this range of compositions it is not easy to hit on. The pretty incident here chosen is, however, nicely served up. A peasant mother, in the picturesque costume of Brittany, we discover as she spins on her walk from wayside cross; the little daughter is following slowly after, counting her beads and lisping evening prayers as she toddles along. Mr. Jenkins has commonly an eye for a *tasty* composition, which he sets off, as here, by a certain air of refinement.—Mr. TOPHAM, in a fancy subject which he calls 'A Storm' (292), shows us a Niobe-like mother protecting her child with encircling arm and brooding bosom against the bolts of the pitiless tempest. The artist fails of reaching agony point.—Mr. RIVIERE, 'On the Road to Blarney' (190), makes us the confidants of a gossip, or rather the witnesses to a flirtation, by a cabin door: a smart youth plies love to a lass of unhusbed feet. These Irish rustics group well, and the tale is one which surely he who runs may read.—

Coming to Mr. OAKLEY, we find that, like Mr. Riviere, he affects no refinement; each, in his several manner, is plainly and bluntly outspoken. Mr. Oakley especially has a dashing hand, and slashes with his brush bravely, fearless of consequences. We note, however, that his interiors (8 and 42) are executed with a care which in the rude, outdoor 'Mole Catcher' (179) this artist may probably deem superfluous.—'A Flower Girl' (215), from Florence, the city of flowers, is a single figure, nicely painted, by Miss MARGARET GILLIES.—'Le Reliquaire' (143), by WALTER GOODALL, deserves more than a passing notice. A poor blind and aged mendicant, led by his faithful dog, and using a crucifix for a staff, approaches the corridor of an Italian dwelling, or osteria. He bears, hung from his neck, a box-like shrine, the open door of which discloses the figure of the Madonna and Child. Two girls, young, and not without beauty, whose leisure moments, after the manner of the country, are probably given either to love or devotion, bend eagerly forward from the balcony with a curiosity chastened into reverence. The picture is sunny, and the execution smooth; altogether the subject is made pleasant to look on.

The place of honour, near to the desk of the keeper of the gallery, is worthily occupied by a characteristic composition from the hand of the president—the best work Mr. FREDERICK TAYLER has produced for many a day.—'Hawking' (140) in the olden time, is a busy scene, crowded with figures, and replete with incident. The heron has been brought down by the hawks, and falls full in the foreground of the picture, on the close confines of a village, the wondering inhabitants gathering to see the sight. From the distant hill horsemen are hurrying forward; close at hand, in even at the death, are riders, and their steeds showy in curved necks, prancing proudly as they touch the ground with dainty step. Ladies, too, are seen, fit heroines of romance; and squires, pinks of perfection and models of gallantry, and dogs likewise, still eager for renewed sport. All this the reader will recognise as after the best manner of Mr. Frederick Tayler, though in execution we have known him to greater advantage. There is about these favourite works of the well-tried artist a gentlemanly bearing, which seems carried even to the manners of the horses and the dogs. We never fail to recognise a certain elegance in form, and a manly spirit in action, which seem to tell us that hawking and other like olden sports had in them the blood of noble birth. This it is, perhaps, which makes Mr. Tayler's works emphatically English—English just as surely as the compositions of Watteau were unmistakably French.

Mr. JOHN GILBERT, too, is likewise English, but with a difference. It were perhaps, however, equally true, had we asserted that he is Spanish; for assuredly he glories in Cervantes. Let us venture to say at least that John Gilbert is English in the same sense that Shakspere is English—not only when the dramatist romps in British comedy, but scarcely less when he revels beneath a southern sun. Yet whatever may have been the latitude under which the genius of Mr. Gilbert was nurtured, he has this year, in the Spanish knight of the woeful countenance, hit on a congenial theme. 'Don Quixote' (18), dressed in rude armour, and seated at a table, surrounded by a goodly company, raises his hand in the act of delivering his "curious discourse upon arms and letters." "None of those," the quaint narrative assures us, "that heard him at that time, could take him for a madman." Looking, however, at Mr. Gilbert's picture, we



are not quite so sure of this; and herein the painter veils his covert satire. But though Mr. Gilbert, especially in a subject so perfectly congenial, can never fail in cleverness, he is, in this individual performance, not at his best. We miss his colour, deep and rich as Rembrandt; and the consummate pitch of his execution likewise, only finding its equal in the etchings of the same great Dutch master, is not here at perfection. For years we have watched his handling, so dexterous in the play of its lines, each curve bending till made conformable to the undulating surface on which it lies. This is, perhaps, the severest test to which we could subject the painter's manipulation, and yet his works stood the trial. We speak not now of the sentiment, or rather of the inner life, of this artist's works, which may often leave much to be desired; but even here he seldom fails in manliness.

Quitting the subjects in which man is the actor, we come to works taken from inanimate nature and still life. In the painting of flowers and of fruits, WILLIAM HUNT is still unrivalled for brilliancy, force, relief, and texture. 'Quinces, Plums, &c.' (288), and 'Grapes and Holly' (296), are among his largest and most elaborate productions of the year. To our liking, however, he was never seen to better advantage than in his two studies of 'Birds' Nests' (266 and 277), so matchless for reality, so absolute in roundness of relief, so exquisite in ashy grey and silvery green of the lichen-built structure, and in softness of the inner and feathery lining.—Some other fruit and flower pieces merit notice. 'Convolvulus' (252), by V. BARTHOLOMEW, are painted tenderly and transparently; and 'Fruit' (75), also 'A cut Peach, &c.' (189), by G. ROSENBERG, have much finish and beauty.

Architecture—a favourite subject for the pencil, whether we include architecture proper as a Fine Art, displayed, for example, in the western façades of grand cathedrals, or, on the other hand, its more utilitarian application to street buildings, often most picturesque in decay—has obtained skilled treatment at the hands of our water-colour painters. Turner, for instance, in such drawings as those of Rouen and Abbeville cathedrals, suggested vastness of size and infinity of detail, and gave a general impress of majesty and beauty. Prout, with his reed-pen tracery, faithfully delineated the crumbling surface of broken column or decayed abutment; indeed, he was always at home in what we may term architectural episode and by-play. Our living men, without falling precisely into the footmarks of these their predecessors, may still be ranked as followers in the same school. The interiors of Mr. SAMUEL READ have commanded deserved admiration; and this year, in 'The Cathedral of Toledo' (33), he produces one of his most ambitious works—we cannot add among his most successful. This grand subject is certainly managed after a manner which must catch popular applause: its size, a certain *morbidezza* of colour, red, yellow, and purple, the contrast of light with shadow, can scarcely fail in securing telling effect. But when we look further, we feel the want of mollifying greys; we fail to meet with studied detail; with the accident of surface, always to be detected in stonework eaten by age or stained by atmosphere; we demand, too, greater firmness of hand to sustain the strength of the gigantic columns. This work, in short, looks as a clever enlargement of a small sketch. Mr. Read's 'Entrance to the Cloisters' of the same cathedral, a small drawing, has many of the qualities which we desiderate in his gigantic effort.—Like subjects by other artists claim more than passing notice, did space

permit. Mr. BURGESS, in such drawings as 'Cathedral and Street at Beauvais' (185), also another street from the same city (204), arrests, as it were, the crumbling detail of the decayed stone. Mr. SAMUEL EVANS, in 'Oberwessel' (106), is pleasant in greys and picturesque in form. Mr. WILLIAM CALLOW, in 'The Remains of the Palace of the Dukes of Burgundy, Malines' (167), paints a picturesque building, with the telling contrast of colour to which he is addicted. Mr. E. A. GOODALL has caught admirable tone and keeping in the grey arched recesses of the 'Caffe Militari, Lago Maggiore' (64); and Mr. HOLLAND, with his rapturous love for colour, makes 'The Rialto' (84) span with its single arch of grey the emerald green of the canal beneath, set off by the red caps of Venetian boatmen.

For a long succession of years this society was safe in the possession of at least one masterly scene taken from stormy ocean, the handiwork of an illustrious member, Copley Fielding. The water-colour medium, indeed, well adapts its resources to the requirement of marine subjects. Its fluent wash of colour seems floating as the liquid wave; its facile execution sports with the dashing spray; its transparent tones are shadowy and transparent as the atmosphere. And hence the walls of this gallery will ever, we doubt not, be adorned with dramas drawn from the dashing sea. Mr. DUNCAN has in past years given us such works, some of the best of which were selected for the International Exhibition. This year, in 'Goodwin Sands' (77), and in 'A Ship in Distress, burning a Blue Light' (121), he falls into the style of melodrama and sensation, which evidently are his snare. The burning of a blue light is an effect which has so often been given, that an artist of Mr. Duncan's position should scarcely repeat the hacknied experiment, unless he can introduce some novel variations. But Mr. Duncan is always—he it spoken in his praise—bold of imagination; to his waves and clouds he imparts motion and action, and thus ocean, under his keeping, is always ready to break out into sublimity.—Mr. H. GASTINEAU, by virtue of a gigantic attempt, 'The Ascent from the South Stack Lighthouse to the Mainland, near Holyhead' (53), must, we presume, this year be classed among our painters of coast scenes. The artist here evidently determined that nothing should be wanting to the most terrific grandeur. Seagulls are screeching to distraction, lightning rends a sky awful in storm, and one shipwreck at least gives horror to the tempest-sea. The execution, it must be admitted, is not quite in keeping with this power in the elements.—Of several placid and pleasant drawings by Mr. S. P. JACKSON, 'Filey Brigg' (54) has obtained favourable notice. The couch of clouds here set in order for the sun's setting, solemnly stretched along the horizon, has poetry of intent, which finds response in the rippling waves beneath.—We must not pass without honourable mention two drawings by Mr. JOHN CALLOW, 'Fecamp, Normandy' (63), and 'Squally Weather on the Coast of Wales' (83).

The older school of landscape, broad in its effects, and often dramatic in its contrasts and situations—depending on a certain grandeur of subject and a balanced symmetry of composition, set off with telling lights and ominous shadows, storms oftentimes brooding in cloudland around mountain heights—of this older and more stately school of landscape art its chief masters, Harding, Richardson, Branwhite, and Fripp, are each this year in great strength. The drawing which has, perhaps, called for greatest admiration, especially among artists and those of the public possessed of requisite knowledge to

estimate its intrinsic and unpretending merit, is Mr. GEORGE FRIPP's 'Town of Llan Ogwen, on the road from Bangor to Capel Cûrig—the mountains Carneth David and Llewellyn in the distance' (24). This is one of the purest examples of the old transparent water-colour method, and the effect attained assuredly leaves little to be desired. The texture, the tone, and the keeping are unexceptionable; and what is more, space in its vastness, and atmosphere in its transparency, are supreme over minor detail. The pencilling of the distant mountains is most precise, giving, as it were, even the cubic contents of the giant mass; yet, though the hills be thus solid, they retire into dreamy distance as unsubstantial shadows.—Hung as a companion or in balance to this master-work by Mr. Fripp, is Mr. RICHARDSON's 'Hills of Loch Laggan' (12), thoroughly characteristic of the artist's manner and class of subject. Through the midst of a foreground thickly carpeted with heather and bracken, a mountain torrent dashes tumultuously, and a company of stags on its bank catch a scanty meal. In the distance a loch is seen, surrounded by hills and headlands. The purples, the blues, the reds, and the yellows in which this grand scene is decked, make a somewhat florid style, not on that account less popular.—The well-known scenic drawings by Mr. HARDING belong to the same genera. 'The Wellhorn and the Wellerhorn, near Meyringen' (153), are composed and executed with this artist's usual mastery.—Mr. BRANWHITE has a mission like to that of the poet Thomson—to paint the seasons. Winter especially he has taken under his peculiar charge—a stern old man with frosty locks, and gnarled-jointed limbs, which he depicts with telling character. Of the other seasons, summer ripening into autumn, his 'Welsh River' (154) is a good example. This artist seems equally happy whether he plunge in the gloom of a "black frost," or revel in the glory of an autumn sunset.—Mr. NEWTON, who hitherto has been a student of detail, must this year be ranked with nature's dramatists. His two large drawings, 'Rome and her Ruin past Redemption's skill' (99), and 'Shades of Evening' (202) on Lago Maggiore, though grand and impressive, startle the eye strangely by a lurid pallor, which demands the mitigation of modulating tones of tender grey.—The clever drawings of Mr. NAFFEL want repose. He is apt to be dotty and scratchy in his details. His 'Ancient City of Pontoni' (39), however, may be commended. It is true to the character, the clime, and the vegetation of the terraced roads on the blue Mediterranean.—The visions of Mr. SAMUEL PALMER, such as 'The Brother come Home from Sea' (229), and 'Sheep Shearers' (238), are always rapturous in colour, as if the earth were cloth of gold and the sky a liquid furnace. Such preternatural blazes do certainly great service in an exhibition, by their matchless power of diffusive light and heat.—Mr. DODGSON, in such drawings as 'Whitby Abbey' (246), and 'The Haunted House' (262), is impressive in poetic effect; and among contributions from Mr. W. C. SMITH, imposing by marked contrasts, we may mention because most quiet, 'West Ham Church, Pevensey' (206), and 'Trento, in the Tyrol' (149).—Mr. COLLINGWOOD has managed a difficult subject, 'Liverpool' (170), with skill.—Mr. WHITTAKER's 'Glyders, near Capel Cûrig' (141), is remarkable for its exquisite balance of harmonious colour. Any landscape peopled by cattle is generally pleasing: the dumb creatures look so placidly content, and their bucolic range of ideas, as they ruminate and chew the cud, consorts to perfection with pastoral tranquillity.—Mr.



BRITTAN WILLIS has several drawings that hit precisely this sentiment. 'Early Morning' (156)—in which he applies, on a green meadow background, the varied colour of cattle, in transition from black through russet brown, till he reaches red—may be mentioned as his most important work.—The pictures of D. Cox, Jun., belong to what we have designated the "older school of landscape;" they always remind us, though at a considerable distance, of those by his great father. 'Cornfield near Carshalton Station' (65), and 'Between Tan-y-Bwlch and Pont Aberglaslyn' (128), are the best he exhibits this year.

As leading, and we may add illustrious, members of the new school of landscape—a school of industrious detail, gathered in outdoor study—we note several first-class drawings by Mr. Birket Foster, Mr. C. Davidson, and Mr. Alfred W. Hunt. 'Lane Scene, Hambledon' (228), and 'Cottage at Chiddingfold' (284), highly elaborated by Mr. FOSTER, composed after the manner of vignettes, are perfect in their kind. Each point in these compositions is thoughtfully studied and carefully balanced, even to the placing of a group of fowls feeding. Each light and every shadow falls precisely in its fitting position, and the strokes of the facile pencil, infinite in multitude, are playful as a wind-dancing leaf. Colour, however, is lacking.—Mr. ALFRED W. HUNT in 'Schloss Elz' (151), with careful hand, has made minutest transcript of a scene so difficult that only skill could save it from confusion. In 'Mortham Tower, Rokeby' (250), he has worked with greater facility, and indulges moreover, through contrast between russet trunks and green foliage, in the delight of colour.—Two drawings by Mr. DAVIDSON 'Near Nutfield' (60), and 'From the Church Fields, Reigate' (111), can scarcely be surpassed for subtle artistic address. We do not speak only of the finesse shown in the drawing of the branches of the wintry trees, delicate as filigree work held up against an evening sky; the quality of colour, and the brilliancy, caught on a sun-lit bank set off with cattle and figures, are equally marvellous.

We reserve for a closing word a panorama picture of 'Palmyra' (186), by CARL HAAG, remarkable as a subject, and commendable as a drawing. The Temple of the Sun rising as an Acropolis, an avenue of columns stretching far along the plain, with the palace of Zenobia, the heroine of romantic story, occupies the middle distance. Beyond is a line of hills. The foreground is in solemn shadow, and a sulphur stream, which waters a few fertile gardens set with palms, winds its way sluggishly. This grand subject, painted with Mr. Haag's accustomed power, is executed as a commission from the Hon. Colonel Douglas Pennant, and will take in his residence a central position between two companion works, 'Baalbec' and the 'Acropolis of Athens.' The journey of Mr. Haag to Palmyra—at which he was able to remain for a longer period than is usually allotted to strangers among the treacherous tribes of these deserts—demanded courage and strength. The details of the expedition will be found pleasantly narrated in Miss Beaufort's "Egyptian Sepulchres and Syrian Shrines."

In conclusion we acknowledge that it has been a pleasant task to review an exhibition so choice in quality as the present. It is delightful for a critic to have to deal with works which furnish tempting topics for disquisition. His labour then becomes as easy as it is agreeable, and the greatest praise he can receive will be that he has succeeded in some small degree in translating into words the thoughts which the artist has, perhaps, more happily expressed through the greater precision of pictorial forms.

## INSTITUTE OF PAINTERS IN WATER COLOURS.

THE twenty-ninth exhibition of the New Water-Colour Society opens under a fresh name, and in a newly-built gallery. The room presents, in its well-hung and evenly-lighted drawings, a pleasing appearance; and the steady advance, especially among the younger members and associates, made by the several exhibitors, gives assurance of the abiding vitality of this once new and young, but now mature and firmly established association.

Mr. TIDEX has been striving to reach the highest sphere, and this year he has well-nigh attained the bent of his ambition. To an old subject, 'Christ blessing Little Children' (245), he has given a reading which is new, liberal, and yet literal. Christ, a figure of calm nobility, stands with a child nestled in his arms beneath an open portico, the hills of Judah in the distance, and the multitude circling him round about. A hush of expectation, of wonder, and of worship, seems to have laid quiet hand upon the tempting Pharisee, the mother on bended knee, and the simple and innocent children. A Nubian woman, with her swarthy offspring, draws nigh, as if she too might share in a blessing destined to embrace all races and regions of the earth. The costume is not Raphaellesque but Bedouin; the drawing is guided by knowledge, the execution broad yet sufficiently detailed, the colour softly harmonious. The success of this work had been still greater were further power and contrast forced into the light and shade, the execution and the colour. This composition is commissioned, and will be published by one of the religious societies which set themselves to the good work of bringing the Bible, through pictorial illustrations, to the eyes, and thus to the consciences, of the multitude.

Mr. WEHNERT paints with strong hand a well-known incident in the history of early Italian Art—the abduction from a convent, by Fra Filippo Lippi, of the nun Lucrezia Buti (301). The fair and the hitherto tainted Lucrezia has been sitting for a picture of the Madonna, when Filippo, seized by ardent passion, urges his suit at her feet. The sequel will be remembered. The nun escapes from her convent; she is married. At length a dispensation sanctioning the union comes—but too late: the husband is dead, poisoned by his wife's relations. Mr. Wehnert's work, which gives merely the first scene in the drama, is masterly throughout. 'Don Quixote cleaning his Armour' (85), by the same artist, is grotesque, pushed one point too far. 'Pleasant Reflections' (92), also by Mr. Wehnert—the reflections in this case being the agreeable meeting of lovers' eyes in a mirror—is a work forced up to the boudoir pitch of finish.

Mr. JOPLING unites the prowess of arms with the pleasures of Art; the hand which with the rifle gained the Queen's first prize at Wimbledon, has painted in Rome 'Madre Col Bambino' (124), and 'O Sancta Madonna, ora pro me!' (178). This artist is gifted with an eye for colour, and sometimes shows a pencil precise in drawing, which only requires still further study to meet high reward. In the first of these two pictures the painted glass window, as a background to a peasant from the Roman Campagna, was a bold experiment, which, in its complete success, rescues the composition from the ordinary commonplace of such subjects.

Mr. CORBOULD, one of the most elaborate of our water-colour artists, contributes several

works. 'The Ladie of Cromwell House' (8) is a stately dame, richly robed in velvet, standing in a chamber ornate with carving, coloured glass, and tapestry. The finish is, of course, of the finest. Mr. Corbould has been honoured with a commission from her Majesty the Queen, to paint 'A Memorial Design,' which is here exhibited (223). The Prince Consort, clad in armour, is putting the sword into the scabbard, an allegory which finds interpretation in the inscribed text—"I have fought the good fight, I have finished the work." The difficulties of the conception have taxed to the uttermost the artist's powers. The accessories, executed in monochrome with precision and mastery, all point to the central idea. The doors of the triptych, for example, are covered with types and antetypes derived from the Old and the New Testaments, Moses striking the rock, and the Crucifixion; beneath are two medallions, St. George and St. Michael slaying the dragon; and in the crowning arch above, Christ is enthroned in the midst of the symbols of the four Evangelists; the heavenly host join in the praises of God, and monarchs come and lay down their crowns at the feet of the Redeemer. This picture, in its motives, takes a range so unusual to our English Art, though the path has been well beaten by our German neighbours, that we have cited in full its circumstantial symbolism. Executed under the eye of sovereignty, it possesses, moreover, a melancholy interest, which claims reverent attention as the cherished memorial of a great and a good Prince, whose memory a bereaved Queen here seeks to consecrate.

The remaining figure-pictures and semi-historic compositions we must, for the sake of brevity, throw into one collective paragraph. The habitual refinement of Mr. BOUVIER does not grow into nerve and sinew. 'The Princess Elizabeth entering London a Prisoner of State' (286)—a contrast, truly, in condition to a more recent city procession—is a subject well chosen in its *éclat* as a remarkable episode in the destiny of a royal household. We are told that when the moment came for the Princess Elizabeth to enter London as a prisoner of state, her accustomed firmness returned; she ordered her people to uncover the litter in which she rode, that she might be seen by the people. It is added, her countenance was pale and even stern, her mien proud, haughty, and disdainful. Mr. Bouvier has stippled up this historic tableau as if it were a miniature on ivory. This exquisite finish would have gained still more worth were it made the last expression of pronounced character, or had it come as the final *finesse* of firm drawing, the only sure foundation of any great historic work.—'The Sunny Side of the Wall' (44), by Mr. HENRY WARREN, has a smack of nature, and shows a detailed study, which opens to the honoured president of this society, after his exhausted Eastern romance, the promise of a new career.—Mr. WEIGALL's figure of 'Sophia' (15), from the oft-painted hayfield interview in the "Vicar of Wakefield," deserves mention for its truth and simplicity.—Mrs. ELIZABETH MURRAY, who dates as heretofore from southern latitudes, lays trenchant hand upon strongly accented character, and throws in an intensity of colour with a profusion known only to tropic climes. Her Spanish 'Rivals for Church Patronage' (145) is a work after this sort. Severer study, especially in the forms of the drapery, and greater detail in execution, will give to the genius of this lady yet more worthy development.—Perhaps it is the fault in the subject, 'Kiss in the Ring, Hampstead Heath' (191), which here makes Mr. ABSOLON less



well ordered and symmetric in composition than in some of his best accredited works. The difficulties of the delicate dilemmas with which the artist has here to deal he has not met with his reputed tact. In another drawing, under the somewhat ambiguous title 'Where sorrow sleepeth wake it not' (263), Mr. Absolon becomes tragic. Here we are asked with curious eye, not unmoved by sympathy, to look upon a desolate maiden lying in the open fields, in a bed, as it were, of bracken and rough goss. A letter is loosened from her sleep-relaxed hand. The sun has gone down upon her sorrow in burning wrath. On that eve, we are led to conjecture, a star fell from heaven; wake her not. Certain parts of this melodrama are well put upon the paper.—The contributions of Mr. LOUIS HAGHE are, as usual, important. He seeks, as in former years, to give to subjects which in other hands might degenerate into mere costume and furniture painting, a noble historie bearing. His 'Improvisatore in the Roman Forum,' and his 'Arnold of Brescia before the Consistory at Rome,' of previous exhibitions, he follows up this season by two elaborate compositions touching the history of Venice (62) and of Fontainebleau (273). In the former we are introduced into the vault-like interior of St. Mark, radiant in gold, and redolent in picture mosaics. The doge, blind old Dondolo, has just taken the cross, and, led by knights and heralded by bishops, he walks the shadowed and crowded nave as if the grave were ready to open at his feet. The other scenic show painted by Mr. Haghe, 'Benvenuto Cellini and Francis I. at Fontainebleau,' is, we think, better executed. We are in the midst of a palace hall, richly carved, the panels hung with pictures. The French monarch, who may almost be taken as uniting in his own person an Italian Medici, a Spanish Charles V., and a British Charles I., stands surrounded by his courtiers. In the act of placing his hand of proud patronage upon the shoulder of Cellini, he exclaims, "I have at last found a man after my own heart."

The school of realistic naturalism finds in Mr. WERNER a literal and laborious exponent. He has been to Jerusalem, and brings us back the very stones which he, in common with other pilgrims, regards as sacred. 'The Walls of the Temple' (88), time-worn, yet still firm as a rock, 'The Castle of David and the Tower of Hippicus on Mount Zion' (160), and 'The Church of the Holy Sepulchre' (269), stand out in stereoscopic relief, and the broken texture of each crumbling detail seems to tell of the lapse of centuries, and the torture of those wars and persecutions which have laid the Holy City desolate. As a sojourner among these very scenes, the writer can attest to the accuracy of Mr. Werner's transcripts. The good work which this painter has done in the East finds its correspondence, yet contrast, in the studies of Mr. DEANE, gathered from the decaying cities of the West. Among the numerous picturesque drawings of this truth-seeking artist, we may take as a choice example, 'Old Houses in the Corn Market, Vitre, Brittany' (172). Each touch of the brush is as the handwriting on the wall, traced by Time's finger.

Animals, birds, fruits, and flowers are here found, each good after its kind. The sheep of Mr. SHALDERS, 'Near Alton' (107), also 'Near Farnham' (207), are well rounded in relief. The minute study of his bramble hedgerows shows the influence of Birket Foster.—The 'Roses' of Mrs. DUFFIELD (108 and 208) are soft and loose in the leaf, free in their growth as Nature herself, and scarcely less lovely.—'May' and 'Bird's

Nest' (247), by Miss MARY MARGETTS, recall the favourite works and best manner of William Hunt.—Mr. HARRISON WEIR, whose drawings for illustrations on wood have deservedly become popular, here tells a pleasing story in such compositions as 'The Twilight Hour' (111), wherein he makes a bird perched on a twig sing a song with moving sentiment!

Coming to pure landscape unadorned by extraneous accompaniments, we have every variety. Mr. Bennett was one of the earliest among artists of the present generation venturing on greens, who were satisfied with humble greys, and he is now one of the latest who still sticks to transparent colour unincumbered by any opaque medium. We have seen Mr. BENNETT in greater strength than in the present year, yet an exhibition could ill afford to lose such drawings as 'Barden Tower and River Wharfe, Yorkshire' (57).—Mr. WHYMER in 'Bodiam Castle' (48) also gives us unsophisticated unconventional nature, dressed in unpretended grey. This artist has possessed himself of a manner which stands apart by exceptional individuality.—'Ludlow, Salop, from Whitecliff' (16), by Mr. FAHEY, is a carefully executed drawing, composed of picturesque materials well arranged, yet rather wanting in colour.

Entering next upon schools of colour, we once again recognise Mr. ROWBORNAM's agreeable romances from southern shores in 'Sorrento' (206).—Mr. LEITCH brings to the treatment of such scenes more intimate knowledge and not less skill. His 'Capo Santo Alessio, Sicily' (237) is brilliant, yet powerful and literal; and, coming to northern climes, his companion composition, 'The Breaking of the Mist on Ben Cruachan' (252), shows how a master-hand may evoke poetry and the transport of colour from regions sterile and stern.—It were unfair to pass without notice Mr. MAPLESTONE'S 'Old Portsmouth Road' (142), leading among hill summits, blushing into purple red and gold under a burning sun.—Mr. EDMUND WARREN has, for some years past, represented in this exhibition the cause of so-called Pre-Raphaelite landscape. In the present season he has, at least in one illustrious exception, forsaken his green beech-wood shades for the open moorland (139), rich in the thick interwoven tapestry of heather and furze and bracken. The most elaborate landscape in this exhibition is, however, from the studio of Mr. REED: in 'The Reeks of McGillicuddy, Killarney,' we have mountains built up, as it were, atom by atom, section and strata piled one in succession on the other, till we reach the soaring summit piercing the canopy of the clouds. The artist by no means breaks down in his bold attempt, but remains firm at every step.

This "Institute," known hitherto as the "New Society," has, by the purchase of a building site, and in the erection of this gallery, shown commendable confidence in the worth of its mission. Of the material prosperity of the institution we are glad to receive this visible proof, and of its established status in the more aerial realms of the imagination, we desire that our preceding criticism shall offer persuading testimony. An exhibition which can sustain this fair general average need never be wanting in patronage, or find itself scanty in the number of its visitors. An institution such as this has a duty to perform and a mission to fulfil. Its duty towards itself and towards that national art of water-colour painting of which it is a fostering parent, is to maintain a high artistic standard-point; and its mission before the world is, to uphold and to diffuse through its public exhibitions those correct principles and practices which can alone promote the prosperity of an association and secure the welfare of an art.

## THE ART-UNION OF LONDON.

THIS Association holds on its way flourishingly, in spite of cotton famines, income-tax, and all other presumed obstacles to success; it has attained to the growth of manhood, and develops its strength in a manner befitting its matured powers. The twenty-seventh annual meeting for the distribution of prizes was held on the 28th of April, at the Adelphi Theatre, when Lord Montague, President of the Society, took the chair, and, in his preliminary remarks, expressed his pleasure in the satisfactory condition of the Association. Mr. George Godwin, F.R.S., one of the honorary secretaries, then read the annual report, which stated that the subscriptions for the current year reached the sum of £12,858 6s.; this is nearly £3,000 in excess of the subscriptions of the preceding year. Throughout the kingdom and the colonies the warmest interest in the progress of the society continues to be manifested, and evidence is daily accumulating of the good effects which have been produced by its operations over a large part of the globe. In order to have the engravings issued to subscribers ready for delivery at or about the time of subscription, it becomes necessary for the council to incur heavy liabilities in advance,—to engage for the payment of large sums of money out of subscriptions not merely as yet unpaid, but that might never be forthcoming. Engravings, for example, after Mr. MacIise and Mr. Frith, involving an expenditure to the extent of £5,000, have already been in hand for two or three years, and are not yet completed. The assured stability, however, of the Association, and the existence of the reserved fund, which is now £11,077, prevent any apprehensions for the future.

Of the £12,858 subscribed, as just stated, rather more than one-half was set apart for the purchase of prizes, the remainder being absorbed by the cost of the engravings, and by the current expenses of all kinds. The amount allotted for prizes, £6,487 10s., was apportioned thus:—two prizes of £200 each; three of £100; three of £75; ten of £50; twelve of £40; twelve of £35; twenty of £25; twenty-five of £20; thirty of £15; and thirty-five of £10 each. To these were added, Calder Marshall's well-known life-size statue of 'The Dancing Girl Reposing'; 6 bronze statuettes of Foley's 'Caractacus'; 200 porcelain statuettes of Durham's 'Go to Sleep'; 300 porcelain copies of Mrs. Thornycroft's bust of the Princess of Wales, an engraving of which will be issued in the *Art-Journal* next month; 100 tazzas commemorative of the late Prince Consort, designed by J. Leighton; 150 pairs of bas-reliefs, in fictile ivory, of subjects from Milton, by E. Wyon and R. Jefferson; and 200 books of twelve etchings by E. Radclyffe, from the works of the late David Cox. The number of prizes amounted to 1,109. The report further alluded to the offer by the council, which we noticed some time ago, of a premium of £600, for a life-size figure or group in marble, to be competed for by finished models in plaster. It is only justice to this Association to record the fact that it has expended more than £300,000 on works of Art, which have been distributed over the whole civilised world.

At the drawing for prizes, the statue of the 'Dancing Girl' became the property of Mr. C. L. Kenning, of Little Brington, Northamptonshire; it is not every subscriber to the Art-Union of London who is in a position to give a suitable habitation to a life-size statue; we only trust the fortunate winner of this beautiful work may be; and that he will not, therefore, be compelled to regard his acquisition as did the man to whom an elephant was presented, but who had no room to bestow the costly gift. The two prizes of £200 each were drawn respectively by Mr. R. Porrett, F.R.S., of Bernard Street, Russell Square, and Mr. J. H. Murchison, Kingston-on-Thames; and those of £100 each by Mr. J. Anderson, Margaret Street; T. Henderson, Northumberland Wharf; and J. Menzies, Kincardine.

Since the last annual meeting two vacancies have occurred in the council by the death of Mr. H. T. Hope, and the retirement of Mr. W. Ewart, M.P.; their places have been filled by the election of Messrs. E. S. Dallas and J. Anderson Rose.



## PICTURE SALES.

## THE BICKNELL COLLECTION.

WITHIN our memory no sale of English pictures has attracted such universal interest among artists, amateurs, and connoisseurs, as that of the collection of the late Elhanan Bicknell, Esq., of Camberwell. For several weeks prior to the sale, the mansion of the deceased gentleman at Herne Hill was visited by large numbers, anxious to see these famous works as they hung on the walls; and on the three days of "private view" at Messrs. Christie, Manson, and Woods', the rooms in King Street were thronged with visitors. Speculation was busy as to the amount the collection would probably realise; but although it was known that the gallery included some of the finest examples of the English school of painting, very many of which were direct commissions from the late owner, the utmost limit of conjecture failed to reach the sum at which the whole was disposed of. It is certainly much to be regretted that a collection of pictures got together with so much judgment and at a large expenditure of money should be dispersed. What a noble addition would it have made to the Vernon and Sheepshanks galleries if bequeathed to the nation! This, however, could not be expected with justice to Mr. Bicknell's family.

The number of pictures submitted for sale by Messrs. Christie & Co., on the 25th of April, was one hundred and twenty-two, which included ten by Turner, and works by the greatest painters of our school. In giving a list of the principal pictures, with the prices they realised, and the names of the purchasers, we follow the arrangement of the auctioneers' catalogue:—

'Coast Scene, Sunset,' A. Clint, 130 gs. (Rippe); 'Sheerness,' G. Chambers, 110 gs. (Agnew); eight small paintings illustrative of *Boccaccio*, by Stothart, 245 gs. (Maekay and others); 'Dunstaffnage Castle,' Copley Fielding, a very small picture, 102 gs. (Heugh); 'Miss Siddons,' Sir T. Lawrence, 140 gs. (Wells); 'View near Edinburg, with Arthur's Seat and Salishury Craigs,' P. Nasmyth, 165 gs. (Gibbs); 'A Cornfield,' H. Jutsum, 130 gs. (Eaton); 'Interior of the Church of St. Miguel, Xeres de Frontera, Spain,' D. Roberts, 570 gs. (Agnew); 'Orange Gatherers,' T. Uwins, 124 gs. (Heugh); 'Rochester Bridge and Castle,' Sir A. W. Calcott, 490 gs. (Agnew); 'The Disputed Title,' T. Webster, 270 gs. (Agnew); 'View near Southampton,' Sir A. W. Calcott, 100 gs. (Agnew); 'Boats and Shipping,' G. Chambers, 195 gs. (Agnew); 'Sunday Morning in Scotland,' A. Johnston, 135 gs. (Martineau); 'The Ravine, Petra,' D. Roberts, 280 gs. (Lloyd); 'The Naiad,' a very small oval picture, W. E. Frost, 111 gs. (Martineau); 'Scene on the Borders of Dartmoor,' F. R. Lee, 165 gs. (Holmes); 'Tyre,' D. Roberts, 350 gs. (Rhodes); 'Sidon,' D. Roberts, 360 gs. (Rhodes); 'Musidora,' small oval, W. E. Frost, 105 gs. (Agnew); 'Tomb of the Horatii and Curatii,' R. Wilson, 106 gs. (Rutley); 'A Street in Cairo,' D. Roberts, 505 gs. (Agnew); 'Scene in Devonshire,' W. Müller, 300 gs. (Agnew); 'The Syrens,' W. E. Frost, 294 gs. (Leggatt);—this picture, an engraving of which accompanied a biographical sketch of the artist, published in the *Art-Journal* in 1857, was stated in Messrs. Christie's catalogue to be "a small replica of the painting in her Majesty's collection;" if this be so, though we have no recollection of such a work in any of the Royal galleries, it must be that painted by Mr. Frost for the late Mr. Andrews, of York, and exhibited at the British Institution in 1849: in the remarks made by us on this picture in 1857, we stated a small replica had been made for Mr. Bicknell. 'An Interior, with Cow and Sheep,' T. S. Cooper, 250 gs. (Eaton); 'The Impenitent,' T. Webster, 350 gs. (Leggatt); 'Landscape, with Sheep,' T. Gainsborough, 380 gs. (Wallis); 'The Chapel of Ferdinand and Isabella at Grenada,' D. Roberts, 260 gs. (Wells); 'Lane Scene near Epping,' P. Nasmyth, 195 gs. (Moore); 'Melrose Abbey,' D. Roberts, 260 gs. (Vokins); 'Shipping, Coast near St. Malo,' C. Stanfield, 1,230 gs. (Vokins); 'Choir of the Church of Santa Maria Novello, Florence,' L. Haghe, 290 gs. (Holloway); 'Early Morning on the Sussex Coast,' W. Collins, 960 gs. (Agnew); 'The Stepping Stones,' T. Cres-

wick, 250 gs. (Jewell); 'The Prize Calf,' Sir E. Landseer, 1,800 gs. (Wallis); 'The Triumph of Amphitrite,' W. Hilton, 270 gs. (Rought); 'Repose,' T. Gainsborough, 780 gs. (Woods); 'Karnae—the Hall of Columns,' D. Roberts, 320 gs. (Gambart); 'Selling Fish,' W. Collins, 1,170 gs. (Agnew); 'Raising the May-pole,' F. Goodall, the finished sketch for the large picture in the Vernon Collection, 600 gs. (Agnew); 'Interior of St. Gomar, Lierre, Belgium,' D. Roberts, 1,370 gs. (Wells); 'King Joash with Elisha,' W. Dyce, engraved in the *Art-Journal* for 1860, 230 gs. (Herbert); 'Antwerp—Van Goyen looking out for a Subject,' J. M. W. Turner, 2,510 gs. (Agnew); 'The Village of Gillingham, Kent,' W. Müller, 390 gs. (Leggatt); 'An Artist in his Studio,' L. Haghe, 175 gs. (Vokins); 'Christ and the Two Disciples at Emmaus,' J. Linnell, 285 gs. (Agnew); 'Lago di Garda, Lombardy,' C. Stanfield, 820 gs. (Vokins); 'Helvoetsluis—the City of Utrecht, '64: going to Sea,' J. M. W. Turner, 1,600 gs. (Agnew); 'Good Night!' T. Webster, 1,160 gs. (Agnew); 'Ivy Bridge, Devonshire,' J. M. W. Turner, an early example, 880 gs. (Martineau); 'Two Dogs—Looking for the Crumbs that fall from the Great Man's Table,' Sir E. Landseer, 2,300 gs. (Wells); 'The Ruins of Baalbec,' D. Roberts, 750 gs. (Vokins); 'Beilstein, the Hunsraich Mountains in the distance,' C. Stanfield, 1,500 gs. (Wells); 'Wreckers, Coast of Northumberland; Steamboat assisting Ship off the Shore,' J. M. W. Turner, 1,890 gs. (Agnew); 'Euphrosyne,' W. E. Frost, 780 gs. (Agnew); 'Calder Bridge, Cumberland,' J. M. W. Turner, an early example, 500 gs. (H. Bicknell); 'A Contadina Family returning from a Festa—Prisoners with Banditti,' Sir C. L. Eastlake, 590 gs. (Agnew); 'Venice—the Campo Santo,' J. M. W. Turner, £2,000 (Agnew); 'An English Landscape, with cattle finished by Sir E. Landseer, Sir A. W. Calcott, 2,950 gs. (Agnew); 'The Smile' and 'The Frown,' T. Webster, 1,600 gs. (Flatow); 'Venice—the Giudecca, Santa Maria della Salute, and San Giorgio Maggiore,' J. M. W. Turner, 1,650 gs. (Agnew); 'The Highland Shepherd,' Sir E. Landseer, 2,230 gs. (Agnew); 'Ehrenbreitstein,' J. M. W. Turner, 1,800 gs. (Agnew); 'The Heiress,' C. R. Leslie, 1,260 gs. (Wallis); 'Port Ruysdael,' J. M. W. Turner, 1,900 gs. (Agnew); 'Pic du Midi D'Ossau, in the Pyrenees, with Smugglers,' C. Stanfield, 2,550 gs. (Vokins); 'Palestrina,' J. M. W. Turner, 1,900 gs. (H. Bicknell).

The mansion of Mr. Bicknell was adorned with numerous specimens of sculptured works; these were sold after the paintings. Busts of Locke, Shakspeare, Milton, and Newton, by E. H. Baily, realised about 26 guineas each; 'Eve listening to the Voice,' by the same sculptor, was knocked down for 250 guineas to Mr. Grissell; Mr. Agnew bought a 'Head of a Nymph' and 'Young Augustus,' by Gibson, for 245 guineas, and W. Calder Marshall's 'Hebe' for 200 guineas; Baily's life-size statues of 'Paris,' 'Helen,' and 'Psyche,' fell to the bidding of Mr. Rippe for 610 guineas, and his 'Cupid' to that of Mr. Rhodes for 240 guineas.

Were it not for the crowded state of our columns this month, occasioned by the notices of the Royal Academy and other exhibitions, we should be induced to make some comments on the character and results of this sale, which is certainly a remarkable one, and suggestive of many topics of consideration relative to the condition and prospects of Art in this country. There are, nevertheless, one or two points that we cannot forbear from touching upon. It is quite evident that the works of our leading painters are, from some cause or other, rising in value to a price which puts them far beyond the reach of people of moderate means. Mr. Bicknell commenced to form his gallery about thirty or thirty-five years ago, we believe, and it is said to have cost him £25,000, or thereabouts; the oil-pictures and sculptures were sold the other day for £58,600, or considerably more than double the amount their late owner paid for them. We are astonished at the enormous advance in the presumed value of some of the works in the Bicknell gallery; for example, Calcott's 'English Landscape,' formerly in the collection of Mr. Knott, when his pictures were sold by Messrs. Christie in 1845, was knocked down, amidst the applause

of those assembled in the auction-room, for 950 guineas, a large sum as it was then thought. Since that time Sir E. Landseer has "worked up" the cattle, and the picture, at the recent sale, was considered to be worth 2,000 guineas more. It might well be asked, as we have been asked, "Is this a real or fictitious value put upon it?" Mr. Knott is said to have paid Calcott 400 guineas for the painting. Again, Webster's pair of well-known small pictures, 'The Smile,' and 'The Frown,' belonged also to Mr. Knott, who, it was understood, paid the artist £150 for them: in 1845 they realised 350 guineas, but in 1863 they advanced to 1,600 guineas!

Almost the whole of the Bicknell collection fell to the biddings of the dealers, some of whom, probably, bought on commission. Messrs. Agnew, of Manchester and Liverpool, who, we have heard, offered £50,000 for the whole gallery, bought twenty-five of the pictures just enumerated, for which they paid, in round numbers, 26,720 guineas, giving an average of more than 1,000 guineas each; and if we bear in mind that the dealer has to charge his commission on the purchase, or, if he buys on his own account, will only sell again at a profit, we have some idea what the next buyer will be compelled to pay for his acquisition. Messrs. Vokins were the next largest purchasers; they bought six pictures for 5,785 guineas, or rather less than an average of 1,000 guineas. Mr. Wells paid 5,670 guineas for five pictures, and Mr. Wallis 3,440 guineas for three, or rather more than 1,100 guineas each. Mr. H. Bicknell, a son of the late owner, bought three paintings at a cost of 2,500 guineas, one of them being Turner's famous 'Palestrina,' for which he paid 1,900 guineas.

Of the fate of the sculptures we feel quite ashamed to write: the result of the sale shows how little this noble art is really appreciated in England, notwithstanding the numerous public commissions given to our sculptors. Admitting—but only for the sake of argument—that these last works were, probably, not of the very highest order of merit, would it yet be credited, that four life-size statues in marble, by Baily, whose works have a reputation throughout Europe, should be deemed of little higher pecuniary value than a small canvas painted by Webster? and that his beautiful figure of 'Eve listening to the Voice' could find no "advance" on 250 guineas? or Calder Marshall's graceful 'Hebe' none on 200 guineas?

Mr. Bicknell's collection of water-colour pictures, in no way inferior to the oil-paintings, was sold on the 29th of April and two following days. On the first day one hundred and thirty examples were brought forward for competition, most of which were eagerly sought after by the dealers, who again constituted the chief, if not almost the only, bidders. The drawings include specimens of the works of J. M. W. Turner, Stanfield, D. Roberts, Dewint, Prout, Copley Fielding, Harding, Müller, W. Hunt, Nesfield, Barrett, and others; but there were six by Copley Fielding which especially attracted attention, and were run up to enormous prices, namely—'Bridlington Harbour, with Shipping,' 530 gs. (Wells); 'Bow-hill Downs, near Chichester,' 392 gs. (Wallis); 'Rivaux Abbey,' 460 gs. (Vokins); 'Rivaux Abbey, Evening,' 600 gs. (Vokins); 'Traeth Mawr, North Wales,' 420 gs. (Wells); 'Loch Katrine,' a smaller work than the preceding, 260 gs. (Wells). The other pictures most deserving of notice were—'Corn Harvest,' P. Dewint, 101 gs. (Sir J. Hippersley); 'Amiens,' and the 'Porch of a Cathedral,' a pair, by S. Prout, 212 gs. (Vokins); 'Honfleur, Mouth of the Seine,' C. Stanfield, £104 (Herbert); 'Rebecca at the Well,' H. Warren, 150 gs. (Agnew); 'River Scene, Canterbury Meadows,' P. Dewint, 270 gs. (Herbert); 'Berne Castle, on the Moselle,' J. D. Harding, 280 gs. (Wells); 'The Himalaya Mountains,' and its companion, J. M. W. Turner, 330 gs. (Vokins); three vignette drawings by the same artist, 'The Lighthouse at Havre, Moonlight,' 105 gs. (Moore); 'Lake of Geneva from the Jura, Mont Blanc in the distance,' 141 gs. (Grindlay); and 'Lighthouse of the Héve, Mouth of the Seine,' 103 gs. (Colnaghi); three cabinet-size drawings by D. Roberts, 'Hotel de Ville, Rouen,' 'The Temple of the Sun, Baalbec,' and 'A Street in Cairo,' 277 gs. (Wells); 'A Peasant Girl seated in a Chair,'



W. Hunt, 101 gs. (Agnew); 'The Rhigi,' J. M. W. Turner, 296 gs. (Agnew); 'The Grand Square of Tetuan, from the Jews' Town, during the celebration of the marriage ceremonies of the Governor's Son, in April, 1833,' D. Roberts, 410 gs. (Wells). The first day's sale realised £7,465.

The second day's sale of drawings included a number of very beautiful enamels by H. Bone; these, and the water-colour pictures constituted one hundred and forty "lots." Of the latter works the most important were—'Sunderland,' C. Stanfield, 135 gs. (Colnaghi); 'The Tambourine Girl,' W. Hunt, 190 gs. (Holmes); 'The Harvest Field,' P. Dewint, 250 gs. (Graves); 'Interior of a Cathedral,' S. Prout, 106 gs. (Agnew); 'La Place de la Pucelle, Rouen,' S. Prout, 140 gs. (Wells); 'Gleaners distributed in a Cornfield,' P. Dewint, 365 gs. (Graves); 'Porch of Chartres Cathedral,' S. Prout, 120 gs. (Agnew); 'A Peasant Girl, with a Basket, seated,' W. Hunt, 183 gs. (Agnew); 'Ulm,' S. Prout, 121 gs. (Agnew); 'Langdale Pikes, Westmoreland,' Copley Fielding, 350 gs. (Wells); 'The Castle of Elz, near Coblenz,' J. M. W. Turner, 160 gs. (Agnew); 'Rouen,' J. M. W. Turner, 200 gs. (Agnew); 'The Chateau Gaillard, on the Seine,' J. M. W. Turner, 170 gs. (Agnew), these three were very small drawings; 'The Seminario and Cathedral of Santiago,' D. Roberts, 250 gs. (Wells); 'The Lake of Lucerne,' J. M. W. Turner, 680 gs. (Colnaghi); 'Crawborough Hill, Sussex,' Copley Fielding, 760 gs. (Wells); 'Grapes, Peaches, and Rose Hips,' W. Hunt, 112 gs. (Agnew). The last in the catalogue of the day were four views in Yorkshire, painted by Turner for the late Sir H. Pilkington:—'Searborough Castle—Boys Crab Fishing,' signed and dated 1809, 250 gs.; 'Mowbray Lodge, Ripon,' 510 gs.; 'The Moor—Grouse Shooting,' the dogs painted by Stubbs, 430 gs.; 'Woodcock Shooting, a Scene on the Chiver,' 510 gs. The four drawings were purchased by Mr. Wells. This day's sale realised £8,315 10s.

The third day's sale was of very small importance, the "lots" averaging only a few shillings each, and realising in the aggregate £172.

The total amount produced by the Bicknell Gallery reached the large sum of £78,271.

We have alluded already to the large increased price paid at the sale for two or three of the pictures. The *Athenæum* has published a considerable list of the comparative sums paid by Mr. Bicknell for his acquisitions, and what they lately were sold for. We extract the following items:—'Street in Cairo' (£50), 505 gs.; 'Melrose Abbey' (£40), 260 gs.; 'Interior of St. Gomar, Lierre' (£300), 1,370 gs.; 'Ruins of Baalbec' (£250), 750 gs.; these are by D. Roberts. 'The Syrens,' W. E. Frost (£54), 294 gs.; 'The Heiress,' Leslie (£300), 1,260 gs.; 'The Village of Gillingham,' Müller (60 gs.), 390 gs.; 'The Impenitent,' T. Webster (£100), 330 gs.; 'Good Night,' T. Webster (250 gs.), 1,160 gs.; 'Shipping, Coast near St. Malo' (150 gs.), 1,230 gs.; 'Lago di Garda' (150 gs.), 820 gs.; 'Beilstein' (250 gs.), 1,500 gs.; 'Pic du Midi d'Ossan' (700 gs.), 2,550 gs.; these are by Stanfield. 'Early Morning on the Sussex Coast' (320 gs.), 960 gs.; 'Selling Fish' (400 gs.), 1,170 gs.; both by Collins; 'The Stepping Stones,' T. Creswick (70 gs.), 250 gs.; 'The Prize Calf' (400 gs.), 1,800 gs.; 'The Two Dogs' (£300), 2,300 gs.; 'The Highland Shepherd' (£350), 2,230 gs.; three pictures by Landseer. 'Raising the Maypole,' F. Goodall (£295), 600 gs.; 'Antwerp' (300 gs.), 2,510 gs.; 'Helvoetsluys' (270 gs.), 1,600 gs.; 'Wreckers' (275 gs.), 1,890 gs.; 'Venice—the Campo Santo' (250 gs.), £2,000; 'Venice—the Giudecca' (252 gs.), 1,650 gs.; 'Ehrenbreitstein' (£401), 1,800 gs.; 'Port Ruysdael' (300 gs.), 1,900 gs.; all by Turner.

Of the water-colour drawings we have only space to point out a few notable examples of increased nominal value:—'A Bunch of Grapes, two Peaches, and Rose Hips,' W. Hunt (25 gs.), 112 gs.; 'Amiens' (8 gs.), 110 gs.; 'Interior of a Cathedral' (6 gs.), 106 gs.; 'Porch of Chartres Cathedral' (6 gs.), 120 gs.; by Prout. 'Bridlington Harbour' (36 gs.), 530 gs.; 'Rivaux Abbey' (50 gs.), 460 gs.; 'Rivaux Abbey, Evening' (42 gs.), 600 gs.; 'Traeth Mawr' (25 gs.), 42 gs.; 'Crowborough Hill' (25 gs.), 760 gs.; all by Copley Fielding.

## THE INDUSTRIAL EXHIBITION, CONSTANTINOPLE.

[We have obtained the co-operation of a competent correspondent in Constantinople to supply us with such information on the subject of the Industrial Exhibition there as it may be desirable to offer to our readers; we may also give engravings of some of the leading objects exhibited. We were under the impression that the magnitude and importance of the collection would be such as to justify us in sending to the East a "special reporter," in order to describe the Exhibition fully and effectively; we have been led to believe, however, that by the means now adopted we shall give all such descriptions and details as may sufficiently answer our purpose and that of the British public. The Exhibition contains but a very limited series of objects that could be engraved with advantage.]

THE first impression produced on the mind of an Englishman on hearing, in November last, of the proposed Turkish Industrial Exhibition, was probably one of wonder that among so apathetic and semi-barbarous a nation such a scheme could ever have originated. His next impression would be one of doubt whether such scheme could ever be carried out with any adequate success. It would almost require a visit to the Exhibition, as it now exists, to remove these two impressions. It is an unquestionable fact that—in spite of many defects in management and organisation—the building itself, with its external and internal decorations, the harmonious and elegant arrangement of the objects contained in it, and the intrinsic worth and merit of many of those objects, entitle the Ottoman Industrial Exhibition to take a much higher stand than might have been expected. The site chosen is one abounding in historical associations, being on the ancient Hippodrome of Constantinople, where races and public games were held in the time of Constantine the Great. It is also said that here Belisarius received the triumphant acclamations of the people, after his victory over the Persians; and on this spot he afterwards solicited charity, in his blindness, from the same people whose lives and fortunes he had saved. To the right of the open space stands the Mosque of St. Sophia, and within a short distance the more beautiful, but less interesting, Mosque of Sultan Achmet. The Exhibition building occupies about two acres of ground, and is of a light, graceful style of architecture, chiefly Moorish in character. The interior consists of one large room or court, surrounding a prettily-arranged garden in the centre, with marble fountains, rose trees, azaleas, and other exotics. Birds in gilt cages are suspended among the flowers, and a band of music also adds to the enjoyment of those who can find any in Turkish instrumentation. The prevailing colour of the decorations on the roof and walls is green, which has a pleasant effect on the eye, and around the centre court flags of green and red, bearing the crescent and the star, are disposed alternately with much grace. The *coup d'œil*, on entering the building, is very striking and gratifying, and one is impressed by the idea that French or other European artists must have been at work in the arrangement of the different trophies; but it is confidently asserted—but not necessarily credited—that the Turks have carried out the entire arrangements unassisted. As might be expected, carpets form the staple article of exhibition, and they are displayed with picturesque effect throughout the whole building. The columns supporting the glazed roof are each surrounded by carpets, the walls are covered with them, and they are used as draperies for doors and windows wherever they can be introduced. The contrasts of colour which are thus obtained are marvellously beautiful, and at once give an Oriental magnificence to the scene. The richest and most valuable carpets are those of Smyrna and Aleppo, of which there are several fine specimens. The colours of these are in general subdued, but they are at the same time unalterable; the most violent acids are said to have no effect in changing them. The prices vary from £5 to £25. From Salonica there are carpets of beautiful design and brilliant colouring, varying from £5 to £15, and from Damascus at a much cheaper rate. Tho

richly embroidered rugs of Broussa deserve a special mention; they are in great request among the natives for the purpose of kneeling upon during their devotions, and large prices are paid for them. The collection of jewels exhibited by the Sultan and others almost rivals the display made at the South Kensington Exhibition last year. The Sultan's contribution alone is valued at £2,000,000. There are several cases containing elaborate specimens of gold and silver filigree work, for which the Easterns are so deservedly celebrated, and, of course, numerous gorgeous chibouques, and pipes of every description. The display of Ottoman saddlery is very creditable, many of the designs being highly artistic and graceful. The brocaded stuffs, the embroidered muslins, the silk fabrics of Broussa, Bagdad, &c., are all largely and tastefully represented; while the fertility of the soil is manifested by a collection of cereal productions, arranged on graduated shelves around the centre Court. A simple annexe attached to the building contains specimens of machinery, which have been sent from England and elsewhere. No other articles of foreign production or manufacture have been admitted, and the Exhibition preserves the purely national character which it professes to do. Much praise is due to the Sultan, who has given the greatest personal encouragement to the novel scheme from the first, and it is gratifying to find that the result is likely to prove a perfect success. On a future occasion we shall be glad to give a description of some of the more striking objects in this brilliant assemblage of Turkish Art and manufacture. It may be interesting to our readers to learn that, during three days in the week, the Exhibition is open to lady visitors alone, and the price of admission is now fixed at the low sum of three piastres—equal to an English sixpence.

## OBITUARY.

HENRY HESS.

A communication from a correspondent at Munich sets at rest the question as to which of the two brothers Hess has been recently removed by death. It is Henry, and not Peter, as we stated last month from a notice to that effect published in some of the daily papers.

Henry Hess was born at Dusseldorf in 1798, and studied at the Academy of Munich. In 1826, he was in Rome, when he received instructions from the King of Bavaria to execute a series of paintings, partly in fresco, for the Chapel of All Saints, a new edifice behind the palace of Munich, erected from the designs of Von Klenze. These pictures, the majority of which are from Hess's designs, were partly executed by himself, and partly in conjunction with his pupils; they are his most famous works. The subjects, about fifty in number, are taken from the Old and New Testaments, except the compartments above the altar, which contain illustrations of the Seven Sacraments. In the frescoes, Hess has showed himself not unworthy of being classed with some of the old painters of sacred history, his style bearing a strong resemblance to that of Bernard Luini.

His oil-pictures are not very numerous, and, consequently, are held in much estimation in his own country. The principal of these are—'St. Luke,' in the royal collection at Berlin—it was painted when Hess was only eighteen years of age;—a 'Holy Family'; 'The Descent from the Cross,' in the Church of the Theatines, Munich; 'Faith, Hope, and Charity,' in the Leuchtenberg Gallery, Munich; and 'Christmas Eve,' a group of angels descending to the earth, one of them bearing the infant Christ, who carries a palm-branch in his hand; another, whose face is covered by her left hand, holds a small cross in her left, typical of the Saviour's death. This picture is in the possession of Baron d'Eichthal, a Bavarian noble; it has been lithographed, and the print is most popular in Germany. Among Hess's latest works were the designs for the great north window of stained glass in the cathedral of Glasgow.









THO<sup>S</sup> ALLOM. PINX<sup>T</sup>

## SMYRNA

FROM THE COLLECTION OF G. VIRTUE, ESQ

J. B. ALLEN. SCULPT.



## THE SEVEN CHURCHES OF ASIA MINOR.

## SMYRNA.

"THE Crown of Ionia, the ornament of Asia," Smyrna, is the chief seaport of Asia Minor. Breasting the waves of time, as she has done the ocean waves lashing against her seaboard, she exists, in her ancient remains and her modern buildings, a monument of past grandeur and of continuous prosperity. The sources of the Nile have been lately discovered, and at length the speculations of ages are set at rest; but mounting the stream of life's mighty river, it is impossible to discover the source of Smyrna's greatness, or to reveal her birth and origin. The antiquarians of the city in ancient days contended, as Tacitus informs us, that Smyrna was built either by Tantalus, the offspring of Jove, or by Theseus, himself of divine origin; or if not by one of these superior individuals, certainly by one of the Amazons (Tac. Ann. lib. iv., c. 56). Tradition seems to have regarded the Amazon with the greatest favour, and accordingly the stupendous architecture which still crowns a hill, the probable site of the ancient Smyrna, but at some distance from the modern, is called "Amazonian." Extravagance of pretension has intruded itself where absolute obscurity hung over the history of Smyrna. If in these days we are unable to accord the credit of classic ages to the traditions of Tantalus, Theseus, or the Amazons, we may turn a more willing ear to the story which the Smyrnan people promulgated, that their city was the birthplace of the Father and Prince of Poets—Homer. In school-boy days we all learned the lines—

"Smyrna, Chios, Colophon, Salamis, Rhodes, Argos, Athenæ,  
Orbus de patria certat, Homere tua!"

The seven cities never having settled their contention, we are left in obscurity as to which of them really was the poet's birthplace—assuming that there was such a person as Homer, for even upon this point our historical sceptics have created doubts. When the schoolboy has well learned his Iliad, and the man committed to memory the household words of his Shakspeare, it is not perhaps very pleasant to be confronted with the pamphleteer's inquiry, "Is Homer a myth?" "Did such a man as Shakspeare ever live?" There can be no question that the people of Smyrna had full confidence in the bodily existence of Homer. Their story ran, that his mother, going with companions to celebrate some festival at a neighbouring town, was suddenly taken in labour by the banks of the Meles, where she brought forth the future poet. It is perhaps unfortunate for the acceptance of the story, that the poet himself should nowhere make mention of this poetical fashion of his birth. That a temple to Homer existed at Smyrna there is little doubt; and that a cavern still exists in which he is said to have composed his Iliad, no one need doubt who visits the city, and feels disposed to excite the Turkish scent after money and capacity for invention by the exhibition of European credulity and curiosity.

But where was ancient Smyrna? and what was ancient Smyrna? If obscurity rests upon its origin, so also speculation and conjecture are obliged to be busy in settling its site. We shall perhaps be most perspicuous if we distinguish three Smyrnas in history—the first the mythic, the second the historic, the third the Turkish.

By calling the first Smyrna mythic, it must not be supposed that we mean to doubt the existence of such a place, but mainly to signify that we know nothing about it, save and except such knowledge as myths supply in the absence of facts.

The Smyrnan people, it is commonly narrated, originally inhabited part of Ephesus, and took their name from Smyrna, an Amazon, under whose conduct they probably migrated, she becoming the founder of the settlement which acquired a local habitation and a name from her. In consequence, Smyrna was regarded as a colony of Ephesus.

That the Amazonian city was destroyed, all historians seem agreed, though they differ considerably as to the authors of its destruction.

The Ephesian colonists are stated by Strabo and Pliny to have been expelled by the Æolians, and to have taken refuge at Colophon, by the people of which city they were eventually aided in re-establishing themselves. Herodotus, however, asserts that Smyrna was always Æolian; that the Colophonians had been admitted into it; and that during some festival they made themselves masters of the place. The probability seems to be, that Smyrna did belong to the Æolian confederation until B.C. 688, when, by the treacherous act of the Colophonians, it became an Ionian possession, and was admitted as the thirteenth city in the Ionian League. It was vainly attacked by Gyges, king of Lydia, and resident at the neighbouring city of Sardis. Its peaceful participation in the Ionic confederation, however, was not destined to be of long duration, for B.C. 627, the third king of Lydia in succession from Gyges, Alyattes, father of the celebrated Croesus, attacked and destroyed Smyrna. With this incident the history of the original, or (as we have entitled it) mythic Smyrna, ends.

It may at first sight appear to the reader curious that we should take so much trouble to trace the fabled origin of the primitive city, and to note what Strabo, Pliny, or Herodotus have said of it, when we are compelled to confess that the second and third cities bearing the name have no possible connection with the Amazonian and Æolian settlement. We have the authority of Strabo for the fact that the Smyrna of his time, the origin of which we shall presently describe, was more than (according to English measurement) two miles removed from the site of the original settlement. An accurate eye, and a close examination of the geographical conformation of the country skirting the Gulf of Smyrna, will lead any traveller to conclude that the assertion of Strabo is correct. An obstacle to the realisation of this fact among travellers who have only given the country cursory observation, and who have taken the authority of maps as conclusive evidence, has been the fact that the ever-famous Meles, by whose banks we have stated Homer is represented to have been born, is supposed to wash the foot of Mount Pagus, the hill overlooking the modern Smyrna. By turning to an atlas, the reader will probably find that the classic Meles is drawn as flowing into the Gulf on the southern side of the modern city; and because it flows under a lofty hill which crowns that city, and because the classic Meles flowed under a hill similarly dominant above the ancient city, therefore it has been hastily, and, as the writer believes, most erroneously supposed that Smyrna still stands where Smyrna did stand, and that the river behind and beneath Mount Pagus is, as the maps commonly represent, the Homeric Meles. The writer believes this is totally incorrect, and that the site of ancient Smyrna and the course of the Meles must be traced elsewhere.

By following the seaboard of the Gulf northward of the present Smyrna, the reader's eye will fall upon a little village, named Bournoubat. It is distant about two and a half miles (as the crow flies) from Smyrna, though following the tergiversating coast, it would be about four miles. In point of distance, therefore, it answers to the measurement given by Strabo of twenty stadia intervening between new and ancient Smyrna. At this point there is a mountain stream, clear and pure, tumbling over rocks, and descending between steep hills, seeking to lose itself in the Ægean. The valley through which this stream winds widens as it nears the sea, and opening into a plateau, sweeps with ever-inclining and more graduated slopes towards the ocean. Some two miles up this valley, and crowning the crest of a hill towards the east, are found remains of some very ancient walls, and of an Acropolis. The architecture, which still survives the lapse of centuries so many that even the name of this place is lost to history, is Cyclopean in its character. The blocks of stone in the walls, or forming part of the gateway, are found to be eight and ten feet long, and evidently belong to fortifications erected at some period of most remote antiquity, when the people who settled at this spot felt that it was necessary for the sake of security to fix themselves on a lofty eminence commanding the surrounding neighbourhood, and one which could be strongly fortified, so as to resist invasion. Can

this, then, be the site of mythic Smyrna? Are these traces of the city of the Amazon "Smyrna?"

It has already been mentioned that "Smyrna" is not the only person who is reported to have founded the city of that name. Tantalus also lays claim to the dignified appellation "Fundator." It is worthy of observation that there is a series of tumuli and of tombs at the neighbouring village of Bournoubat, which have been objects of curious examination to various European travellers, and especially to M. Texier, the French traveller. The walls that surrounded these tombs (now for the most part in ruins) have, like the structures on the hill, been Cyclopean in structure; and it is remarkable that among them the tradition of the country recognises the tomb of Tantalus. Farther up the valley again, we arrive at the Lake of Tantalus. With Mount Sipylus (which is but a short distance inland) we also find the story of the transformation of Niobe, the daughter of Tantalus, associated. The phantom of Niobe is supposed to appear upon the mountain, the superstition having arisen from the singular effects of passing light and shade upon the mountain. These local traditions, associating this valley and so many localities about it with the stories of Tantalus—one of the reported founders of ancient Smyrna—serve to strengthen the supposition that we have upon the hill-top above Bournoubat, among the Cyclopean ruins which crown its summit, actual traces of the very city founded by the Ephesian colonists, and rendered famous by being the supposed birthplace of Homer. The stream running beneath will perfectly answer to the Meles of classic story, upon whose banks the Father of Poetry is reputed to have been born, hence receiving the name "Melesigenes:"—

"Blind Melesigenes thence Homer called,  
Whose poem Phœbus challenged for his own."

The reader, though unprepared for this description of a Smyrna totally disconnected with the place concerning which the present article is chiefly concerned, will, it is to be hoped, receive with satisfaction this information concerning the city of the Amazon, which is so closely connected with the name and fame of Homer that even Cicero wrote of it, "Homeri Smyrnæi suum esse confirmant; itaque etiam delubrum ejus in oppido dedicaverunt."

With the destruction of the mythic Smyrna, by Alyattes, king of Lydia, the name of the city vanishes from historic record for four hundred years.

The Smyrneans subsisted during that period among the villages in the surrounding country. At length it happened that Alexander the Great, after hunting in the neighbourhood of Mount Pagus (the hill which overhangs the modern Smyrna), fell asleep beneath a plane-tree, that overshadowed a fountain near a temple of the Nemesis. Alexander had a vision, and dreamt a dream. The goddesses appeared to him, and bade him found a city for the dispersed Smyrneans. The work was not executed by Alexander, but by his generals, Antigonus and Lysimachus; and the oracle declared that the inhabitants of Smyrna should be a prosperous people. The oracle, with a rectitude of prophetic vision which has not always attended oracular declarations, proved correct. Smyrna did become prosperous, and has continued to prosper, despite the innumerable calamities which it has undergone, more especially since the Christian era.

It will be understood that the city of which we have now to speak, the second, or historic Smyrna, is removed two and a half miles southward on the margin of the Gulf, from the Cyclopean remains of which we have before been speaking.

When this second city had been built, Strabo wrote of it:—"It is the finest city of Asia: part of it is built on a hill; but the finest edifices are on the plains, not far from the sea, over against the temple of Cybele. The streets are the most beautiful that can be, straight, wide, and paved with freestone. It has many stately buildings, magnificent porticoes, majestic temples, including an Homerium (or a temple in honour of Homer), a public library, and a convenient harbour, which may be shut at pleasure."

Of that harbour there are still traces in the



dried-up basin, running towards the foot of the castle hill, through which, in the rainy season, a mountain-rill pursues its way, skirting a Turkish cemetery on the northern suburb of the present town.

Of the historic Smyrna but few remains are now to be discovered. The few that have outlived the destructive attacks of barbarians are extremely interesting. Among these are the Stadium and the ancient Theatre, on the slope of Mount Pagus, overlooking the present Turkish quarter, which is located in the upper or higher portion of the town—the Armenian quarter being in the centre, and the Frankish or European along the shore. The proscenium of this theatre has utterly perished. What has been done with its materials there is no difficulty in determining; for the Turkish residences in the vicinity show how this noble theatre has been despoiled—how its marble columns and rich ornaments have been used up to construct the walls of mean and dirty hovels.

Upon the hill-top, and traceable in one or two other places, are remnants of walls, which may be Hellenic, being built without cement. A very massive line of wall, belonging undoubtedly to the classic ages, descends from the castle towards the west, which may very probably trace for us the ancient city boundary, from the seaboard up to the Acropolis. There are also considerable remains behind Mount Pagus of a wall, which Chandler in his travels calls the Pomoerium. This wall runs along the summit of a ridge south of Mount Pagus, and crosses the roads to a village called Budjah. The facings of the wall itself have perished, and only masses of cement and rubble remain, as is frequently the case with the ruins of ancient walls among the cities of Asia Minor. Because this wall is carried over the ravine behind Mount Pagus upon arches, it is commonly called at Smyrna, the "Roman Aqueduct." It is impossible now to determine what was the object of the wall. There are no traces of its ever having been an aqueduct; and if it was intended for purposes of defence, it is a puzzle to conceive why part of it should have been built on open arches. Allusion has been made to the castle that crowns the summit of Mount Pagus, and with which the walls spoken of connect themselves. This castle, though of considerable extent, is a structure belonging to the middle ages. It is such a heap of ruin and confusion, that it is perhaps difficult to determine whether any portion of it was erected by the generals of Alexander. Remains observed in it have tempted the traveller to give this castle a higher esteem than it really deserves. Chandler spoke of the colossal head of Apollo, which some supposed to represent the Amazon Smyrna, lying near what was once a fountain within the western gate. As it is now almost a hundred years since Chandler set out on behalf of the Society of Dilettanti to visit the East, many alterations must necessarily have taken place in that period.

That the castle, whose ruins now crown the hill-top of Pagus, marks the place where the Greek kings erected their fortress, there can be no doubt. That the Acropolis stood on this spot is certain. But it is, after all, a matter of speculation and of great doubt, whether among the existing ruins we can distinguish any remains of the Greek architecture. Some travellers have thought that in the basement of the towers on the south-west, built of red trachyte (which has the appearance of porphyry), they have discovered remains of the Alexandrine period. The ruins generally belong to the Byzantine period.

A marble gateway, with Byzantine inscription upon it, is pronounced by Pocock and others to have been brought from some other site, and to have been inserted at the spot where its remains still exist. The inscription has long since perished; but it is preserved in Chandler's work, from which we learn that the restoration of the ancient castle was effected by the Emperor John Comnenus.

It appears idle to the writer of this article (who on visiting Smyrna carefully examined the ruins in question) for travellers to visit them expecting to trace in them remains of the Alexandrine ages, and to detect any architectural features of the structure which dominated the city when the Apostle wrote the Apocalypse, and the ever

famous Polycarp yielded up his life in fidelity to the Christian faith he professed. In the Stadium and the Theatre we most certainly recognise traces of the buildings which stood in the days of Polycarp; but both Stadium and Theatre have been so thoroughly spoliated, that we can do little more than recognise them.

The Stadium extends (it would be more correct to say extended) from east to west, a little below the ruins of the castle. The tiers of seats were of marble; but they have been carried away to be built into the walls of modern houses. Happily the declivity upon which the Stadium was erected has been the means of preserving it from absolute annihilation. The whole of the left-hand side of the structure had to be erected upon the spur of the hill, which, on the right hand, had been dug out to complete the circular form. These massive foundations still exist, and exhibit semi-circular niches and masonic work, evidently of the Roman period.

It was in this Stadium, as tradition says, that Polycarp was martyred. There is no reason to doubt the truth of the assertion, as it was in the amphitheatres that the early Christian martyrs were commonly put to death. These cellular foundations, therefore, have a claim upon the deepest interest of the Christian, if it was within their walls that one of the most shining lights of primitive Christianity gave up his life in proof of his fidelity to his Lord and Master. To this subject we shall return presently.

The third town, or modern town, of which we have now to speak is (as the above facts will have shown), historically modern. It is a city which has grown out of ruin and devastation, slaughter, fire, earthquake, and famine. The life-principle must be very strong in any place that could survive the series of calamities which, from the second century to the fifteenth, century after century, overwhelmed this place. Men, however, live for a day, while Nature smiles at their wars and their havoc, and lives on through the long centuries, re-invigorating and renewing herself, when they are gone for ever. Smyrna is one of those places which can never perish. Fire, sword, and earthquake are unequal to the task of accomplishing her extinction; for Nature has located her so graciously, adorned her so beautifully, and clothed her so luxuriantly, that however many cities, marking her site, might be destroyed, a Smyrna must always exist. Situated as she is, Nature has invested her for ever "the Crown of Ionia, the ornament of Asia."

Looking towards the Ægean, Smyrna seems land-locked. Her gulf, surrounded with mountains and studded with islands, is divided from the sea, opposite the town, by the promontory of Melæna, now called Cape Karabournu, behind which is the classic island of Chios. Steering round the coast of Chios and the point of Melæna, the Gulf of Smyrna opens south of the Isle of Mytilene in a boot-like shape, at the toe of which stands Smyrna itself, rising amphitheatrically from the water's edge, crowned with the summits of Pagus, and the ruins of the castle founded by Alexander's generals, restored by John Comnenus, and last famous as a stronghold of the Knights of St. John. The Greeks, always noted for choosing admirable sites for their cities, showed their judgment and taste when they constructed Smyrna. It has everything to recommend it in beauty of situation, in strength of position, and in attraction as a commercial port. The same natural features which recommended it thousands of years ago, recommend it still. It may be called the Genoa of the East.

When our vessel nears the town, we observe the busy port to be stretched along the water's edge; while on the rising ground and terraces above, the quiet residences of families, or the cypress groves which mark the burial-grounds, carry the eye up to the solitary crest of the hill, and the dark walls which frown upon the triangular plain beneath.

The first impression upon the writer's mind on seeing Smyrna was, that some Swiss village had removed for change of air to the sea-side. The impression was caused by the mass of houses in the town being built of wood, bearing, at a distance, very much the appearance of Swiss cottages. The reason why the inhabitants of the last three centuries have built with wood is on ac-

count of the prevalence of earthquakes. They have philosophised upon the destructiveness of earthquakes, and adopted the plan of building with materials which, if they can be easily knocked down, can also be easily, and with comparative cheapness, built up again. This custom, as the reader may be aware, is very common in Asia Minor; but its wisdom is very doubtful, because of the frequency of fires. It is unnecessary to say that all the picturesque appearance of Smyrna vanishes as soon as the traveller enters its streets or bazaars. It is the same with all Turkish towns—narrow streets, prevailing filth, open gutters in the centre, foul and pestilent, and the sunlight as much as possible shut out above. In Smyrna there is no modern structure, or monument, or work of Art, to attract the traveller. In the buildings and warehouses along the quay, and the flags flying over the consular offices, the European detects at a glance the Frankish quarter. In this part of the town the houses are in a great measure stone structures, and have much more of a European character than elsewhere. In the interior the chief buildings are the Bezestein, or market-place; the Long Bazaar, which traverses the town, and contains in its dirty course many shops well stocked with European goods. The Vizier-Khan is said to have been built from materials taken out of the ancient theatre. In the mosques, or churches, there is nothing whatever that is attractive, though it is a significant fact, as showing the progress of French influence in Asia Minor, that there is a Catholic cathedral being erected at the present moment in Smyrna, under the support of the French government.

One institution in the town well worthy of the traveller's notice is the hospital in the Frank quarter, supported by the resident Christian population. This hospital is regarded in Asia as a school of medicine, and has been productive of the greatest blessings to Europeans engaged in trading with Smyrna. It may be remembered that during the Crimean war a large military hospital was established at Smyrna. This stood outside the town, upon the sea-shore.

In passing along the bazaars of Smyrna, the life and animation, and the strings of camels coming in from the country, tell their own tale as to the commercial importance of the place—the chief seaboard city of Asia Minor. During the busy part of the day a greater variety of tongues may be heard in its streets than in any other Eastern town, except Alexandria. Smyrna exports silk and cotton; but the writer particularly observed that the camels were most frequently laden with raisins, figs, fruit, and drags. Of these articles there is an enormous export trade. A very large Jewish community is settled at Smyrna, carrying on a commission trade, chiefly between the European merchants and the native traders. The present population of Smyrna may be reckoned about 160,000 persons.

To the Christian, Smyrna must ever be regarded with peculiar interest, as one of the Seven Apocalyptic Churches. "And unto the angel in the church of Smyrna write." This church, which has completely experienced all the "tribulation and poverty" spoken of by St. John, has literally seemed not to "fear any of these things which she has suffered." Smyrna has always preserved and upheld the Christian faith. It contains five Greek churches, two Catholic, and two Protestant; in addition to which, the Catholics are now engaged in building the cathedral before alluded to. "But thou art rich," says St. John. The words are literally true, when Smyrna is compared with the other places to which he addressed himself. In the history of Christianity in Smyrna, there is one name that stands out prominently on the page, towards which the reader always turns with reverential admiration. It is the name of Polycarp. In the opinion of many Biblical scholars (see Dean Trench's "Commentary on the Epistle to the Seven Churches"), it seems probable that the "angel" whom St. John addressed was Polycarp himself, who died in extreme old age, A.D. 168. When we consider how glorious a martyr Polycarp was, we may well argue and try to convince ourselves that about the year 96, when the Apocalypse was probably written, he was bishop of the church in Smyrna. "Eighty



and six years have I served Him"—Christ—says Polycarp in his examination before the proconsul, which proves him to have been a Christian fourteen years previous to St. John writing his Epistle; and as, at the time of his conversion and baptism, he would be an adult, it is perfectly possible that before the Epistle was written, Polycarp may have been called upon to preside over the church at Smyrna.

Upon the Smyrnan Epistle, which details to us the circumstances of the death of Polycarp, it is not the object of the present article to descant. The epistle has always been received with respect, and is believed to give an accurate account of the trial and death of the venerable bishop. In the reign of Marcus Aurelius, A.D. 167, he became a martyr to the truth he had preached and professed. We have only space to quote one passage from the Smyrnan Epistle, which describes the trial scene of the martyr:—"The proconsul asked him if he was Polycarp, to which he assented. The former then began to exhort him, 'Have pity on thy own great age. Swear by the fortune of Cæsar; repent; say, Take away the Atheists.' Polycarp, with a grave aspect beholding all the multitude, waving his hand to them, and looking up to heaven, said, 'Take away the Atheists.' The proconsul urging him, and saying, 'Swear, and I will release thee; reproach Christ.' Polycarp said, 'Eighty and six years have I served Him, and He hath never wronged me, and how can I blaspheme my King who hath saved me?' The proconsul still urging, 'Swear by the fortune of Cæsar.' Polycarp said, 'If you still vainly contend to make me swear by the fortune of Cæsar, as you speak affecting an ignorance of my real character, hear me frankly declaring what I am: I am a Christian.'" Polycarp was condemned to death, and burnt in the Stadium before described, as tradition says, and says correctly, in the writer's humble opinion. He died proclaiming the words, "I bless Thee, I glorify Thee, by the Eternal High Priest, Jesus Christ, thy well-beloved Son. Amen." And when he had pronounced "Amen" aloud, the officers lighted the fire.

The whole of this epistle is well worth the reader's study. Gregory of Tours tells us it was considered so edifying to Christians, that up to his time it used to be commonly read in the Gallican churches. Archbishop Usher republished the narrative as given in Eusebius; and the epistle itself was translated by Archbishop Wake, and published in his "Epistles of the Apostolic Fathers," in which work, and also in Milner's "Church History," the reader will find it.

The martyrdom of Polycarp made the church of Smyrna famous. The sweet odour of his piety still lingers about the place, still makes Smyrna a household word in the history of Christianity; and the Christian traveller entering the Gulf, looking upon the town climbing up the hill-side at the foot of the Gulf, and tracing the spot where the castle stood upon Mount Pagus, in which Polycarp was tried, or that Stadium in which he died, takes courage from so bright an example; and, ruminating over the splendour and greatness which have marked the history of the city, remembers with proud satisfaction that Smyrna's greatest fame is derived from a faithful Christian's death.

J. C. M. BELLEW.

## SCULPTURE BY LIVING ARTISTS, EXHIBITED IN THE GARDENS OF THE ROYAL HORTICULTURAL SOCIETY, SOUTH KENSINGTON.

We gladly welcome the advent of this pleasing exhibition of British sculpture. Every one knows that in "the cellar" of the Royal Academy our sculptors have been cribbed and cabined, and that thus a noble branch of our national Art has suffered prejudice in public estimation. But here in the conservatory, the arcades, and the gardens of the Royal Horticultural Society, the genius of our workers in marble may find room enough

and to spare. The general effect of the collective display is charming. These gardens, which, during the last season, were rather bare and bald, save under the attraction of a flower-show, are now set off, and, as it were, peopled by the sculptor's choicest creations. It is, perhaps, the first time in this country that the noblest works in plastic art have been brought in direct contact with nature, or rather, more correctly speaking, the first occasion on which the art of statuary, in its highest form, has been called in as the ally to the sister art of landscape gardening. We all know that the figures set up in terraces and promenades are, for the most part, so rude, and even not unfrequently in such bad taste, as to be wholly unworthy of public attention. On the Continent, however, especially in some of the chief Art capitals, examples are not wanting expressly to the contrary.

The space here at command being all but unlimited, works already exhibited elsewhere have been included in the collection, which thus becomes all the more complete a representation of the English school of sculpture. Forty of our artists and upwards have aided the undertaking by the contribution of their works; and these statues and busts, some in marble and others in plaster, about one hundred and fifty in number, are effectively arranged in the garden, the conservatory, and the adjoining arcades. As many, however, of these productions are already known to the public, we shall not do more than indicate a few salient points in the exhibition. In the front of the conservatory, one of the chief novelties is the model of a noble statue by J. H. FOLEY, R.A., about to be erected in Bombay. The Indian costume, especially the head-gear, eccentric and somewhat unmanageable, has been by Mr. Foley treated with telling effect. The hands especially we marked for an expression, gained not by attitude merely, but through studied detail, which is made to indicate a refined sensibility. We may also mention among the principal garden groups, 'The colossal statue in bronze of her Majesty the Queen,' by JOSEPH DURHAM, originally designed for the memorial of the first International Exhibition. The figure of the Prince Consort, modelled by the same artist, now crowns that monument. The lawn in front of the conservatory has been adorned by two compositions, which aspire to a high range of Art, 'Satan tempting Eve,' taken from "Paradise Lost," by EDWARD B. STEPHENS, and 'The Expulsion,' rendered by W. CALDER MARSHALL, R.A.

The conservatory is made the focus of attraction, and, indeed, the effect here gained—statues, the poetic conceptions of our most gifted sculptors, ranged beneath the pretty terra-cotta arches, or distributed among the shrubs and flowers—must be admitted to be most pleasing. One of Mr. FOLEY's earliest figures, graceful in gentle flow of symmetric line, 'A Youth at a Stream' (23), has fitly obtained a central position. 'The Day Dream,' by P. MACDOWELL, R.A., is a figure suggested by the lines—

"A sudden thought, all sweetness in its depth,  
Entranced her as she stood, with poised foot,  
And downward eyes; a dream of past and future,  
With music in it from afar, now low  
And pensive, now with songs and symbols gay!"

Such is the poet's dream, which the sculptor has cast into a pleasing and pensive form of virgin innocence. 'Ophelia,' by W. CALDER MARSHALL, R.A., less tranquil and passive—though Ophelia too had her "day dreams"—is a figure of passionate agony; yet, by due restraint and moderation in treatment, the work has been kept within the limits imposed by the severity of marble. 'The Young Naturalist,' a well-known

statue, by H. WEEKS, R.A., had novelty of subject; and the action of the wind upon the hair and the garments, blown vehemently, never fails to rivet attention.—'The Startled Nymph,' by E. G. PAPWORTH, Jun., is graceful in composition of flowing line.—'The Boy Playing at Nux,' by J. ADAMS, like many of its neighbours, comes here with a reputation already won in the International Exhibition. It is a carefully studied work, sustaining an accordant action in every limb and muscle—an agreement among the members of the human frame not easy to arrive at, as may be seen by the analysis of Mr. Stephens's Apollo.—'The Peri,' by J. S. WESTMACOTT, taken that morn, we presume, when Tom Moore caught her standing at the gate of Eden, is a pretty figure. Wings, especially when the feathers are nicely wrought, always please the general public.—'Cupid captured by Venus,' by GIOVANNI FONTANA, has likewise attracted attention; the net in which the mischievous fellow is ensnared, being woven as with cunning hand.—'A Statue,' by THOMAS THORNYCROFT, may be mentioned for the symmetric disposition of its classic drapery. 'Purity,' by MATTHEW NOBLE, is marked by refinement; and 'The Young Emigrant,' by E. G. PAPWORTH, Sen.; also 'The Orphan Flower Girl,' by J. D. CRITTENDEN, are worthy of note as favourable examples of a picturesque style.

In the two arcades may be seen a few ideal figures; the space, however, is chiefly occupied by busts and portrait statues. Among the more imaginative class, was conspicuous, on the day of private view, a noble, but somewhat melodramatic personification of 'Ireland,' by Baron MAROCHETTI, designed with great knowledge of effect, but as yet left sketchy in the want of finished detail. Of works of fancy we may once more eulogise the graceful bas-relief, 'Titania Asleep,' by F. M. MILLER; and expressly worthy of reiterated praise are the two figures by LAWLER, 'Titania' and 'The Bather.' In the last of these, mark the timid shrinking at the approach to the water—the delicate sensitive form seems to tremble in every nerve.—FARRELL'S 'Nymph and Cupid' may be noted for its lively animation, especially in the child.—'The Muse of Painting,' by J. H. FOLEY, R.A., has much classic symmetry and chastened beauty. The work incites the more interest as forming part of the intended memorial of James Ward, R.A., the Paul Potter of our English school, as may be seen by his master-work recently purchased by the nation, and now hung in the galleries of South Kensington.—Coming to portrait works, the model of the statue of 'Sir Frank Crossley,' Bart., M.P., executed by J. DURHAM, and erected in the people's park, Halifax, Yorkshire, is a figure of much life and character.—The bust of 'Mr. George Virtue' has been carefully modelled by J. EDWARDS, and is simple and pleasing as a work of Art.—Mr. Vincent George Dowling is a bust of pronounced character, which the artist, T. BUTLER, has emphasised in the masses and dominant lines with master hand.

In conclusion, we would express the hope that this, the first Exhibition of Sculpture at the Royal Horticultural Gardens, may, in many coming years, find prosperous sequel. The art of sculpture appealing to cultured taste and acquired learning, has hitherto in this country been the too exclusive enjoyment of wealthy connoisseurs. We trust that this more public display of the master-works of our chief artists will aid towards the wider diffusion of a knowledge which, though not easily attained, was yet in Greece and mediæval Italy possessed by the whole people.



## SELECTED PICTURES.

FROM THE COLLECTION OF WILLIAM BASHALL, ESQ.,  
FARINGTON LODGE, PRESTON.

## THE FIRST DAY OF OYSTERS.

G. Smith, Painter. G. Greatbach, Engraver.

CRITICS of a certain kind and some self-styled connoisseurs would be apt to denounce this picture as an example of low Art; an error attributable to a confusion of ideas in the mind. Art is high or low, not so much according to subject as to the manner in which this is represented; for, as Hazlitt has said, "the principle is the same whether the artist paints an angel's or a butterfly's wings." There are, indeed, differences of classes, one subject may be entitled to a higher rank than another in that class, but the inferior does not necessarily bring it within the category of low Art. Take, for example, the portraits of two persons, one of aristocratic, the other of plebeian birth, and both painted with equal power and truth; would any one presume to call the latter low Art, simply because the original belonged to the poor of the land? The assertion would be an absurdity requiring no argument to refute.

In this charming little picture the artist seems to have entered the lists with Wilkie, Webster, and some of the old Dutch painters, whose vegetable, fruit, and fish stalls are marvellous imitations of nature. Wilkie first led the way here in works of this kind, Webster followed closely in his wake, and Smith, with two or three others, though limiting their canvases to what is usually called "cabinet size," are treading closely in the footsteps of their predecessors.

The first day of oysters is one of some importance in this country, and is anticipated by thousands, who look forward to the "season" as a profitable time: it commences on St. James's Day, the 25th of July, an Act of Parliament prohibiting their sale till then. Among large numbers of the poor a superstition prevails that whoever eats oysters on that day will never be without money through the year. Mr. Smith's oyster-stall is set in a pleasant country village: a heap of lobsters divides with the "natives" a place on the board. The owner of the stall is busily engaged in supplying the demand of a man who is evidently a lover of the delicate bivalve; the expression of his face shows his enjoyment of the feast. Not so that of the young girl, a tidy maid-servant, waiting her turn to be served, and eyeing the *gourmand* patiently, but apparently with a hope that his refreshment would soon terminate. Between these two a young boy stands, but he seems to be only a looker-on, absorbed in the doings of the hungry wayfarer. The arrangement of this group is excellent; each figure tells its own tale, and has its own individuality.

In the background some lads are erecting the inevitable accompaniment of the early oyster-season, a grotto; and, beyond, one of the juvenile fraternity accosts the venerable minister of the parish with, "Please, sir, remember the grotto," a solicitation which the kind-hearted man answers in the affirmative by putting his hand in his pocket.

This picture, which was exhibited at the Royal Academy in 1852, is everywhere worked out with the most conscientious attention to detail, a characteristic of all this artist's works: the finish throughout—even to the old-fashioned willow-pattern plate, which, ugly as it is, seems as if it would never find a place among the antiquated and obsolete curiosities of ceramic Art—is minute and elaborate; yet there is no sacrifice of other qualities of excellence to this, nor any pettiness of manipulation to produce so desirable a result; no appearance of labour, though much must have been expended on it. The general effect of the picture is broad and striking, produced by a forcible management of light and shade, and by a judicious introduction of brilliant, yet not extravagant colours; these are so well balanced as to preserve harmony and repose throughout the whole composition.

## ART IN SCOTLAND AND THE PROVINCES.

GLASGOW.—The West of Scotland Academy of Fine Arts has made a presentation of silver plate to Mr. J. A. Hutchinson, in acknowledgment of his services as secretary to the society for a period of twenty-two years. Mr. Hutchinson is also master of the drawing department of the High School.

CHELTEMHAM.—The annual examination of the pupils of the Cheltenham School of Art was lately held, when nineteen medals were awarded by the inspector, who selected from the drawings thus certificated seven to be sent to South Kensington for the national competition.

CIRENCESTER.—Twenty-seven drawings by the students in this School of Art were considered by the examiner worthy of reward at the recent annual investigation; of these, eleven were chosen for the national competition.

LIVERPOOL.—At a meeting of the Liverpool Society of Fine Arts, held on the 23rd of April, it was resolved that a committee be appointed to consider and adopt measures for the amalgamation of this institution with the Liverpool Academy. This is good news for Art: we are sure it will greatly benefit Liverpool; and that ere long we shall see in that great and prosperous city a building worthy of it, in which pictures may be properly exhibited, and Art rightly supported and represented. It is, we believe, intended to erect such an edifice, as soon as funds can be provided for the purpose.

REIGATE.—At a meeting of the inhabitants of Reigate, held at the Town Hall, on the 24th of April, a cordial vote of thanks was offered to those gentlemen who had liberally contributed works of Art and other valuable objects to the recent exhibition; and also to the committee who had arranged and superintended it during the opening. The exhibition was a success in every way, and it is evident by this meeting that the good folk of the town fully appreciate the efforts made for their instruction and enjoyment.

WARRINGTON.—Mr. Thomson, head-master of the School of Art, has been presented by his pupils with a valuable drawing-room clock, in testimony of their appreciation of his services. The present was a "marriage gift."

WORCESTER.—Mr. W. H. Kerr, of the firm of Kerr and Binns, proprietors of the Worcester Royal Porcelain Works, recently received a most gratifying proof of the respect and esteem in which those employed in the establishment regard him. A committee of the workmen waited on him at his residence, Elm Villa, near the city, to present him with a splendid china vase, and with an address. The latter contained the following expression of the donors' feelings:—"The remembrance of your kind and generous conduct in all cases of necessity, of your attention to the comfort and conveniences of your workpeople, and of the several occasions in which, at a very considerable outlay, you have sought to give pleasurable recreation and enjoyment, will ever remain in our minds connected with the manly, frank, and forbearing spirit which has characterised you in your position as our employer." The vase is a splendid specimen of ceramic Art. On a ground of fine mazzarine, or cobalt blue, for which colour Worcester has always been famous, are painted various subjects in the style of the Limoges enamels; the principal picture is a design from Homer's hymn, known as "The Furnace," and represents the Greek poet singing to the potters of Samos, who, in return, present him with examples of their vases. The reverse side has an enamel ornamental scroll with a figure centre. On the neck of the vase are suspended on each side portraits, painted in enamel, of Mr. and Mrs. Kerr. It is elegantly mounted in silver, and is ornamented in various ways with silver; and on a plate of the same metal, inscribed in the ebony pedestal on which it stands, is the following inscription:—"Presented to W. H. Kerr, Esq., by the workpeople of the Royal Porcelain Works, Worcester, as a token of their affectionate remembrance and regard." Mr. Kerr, it is understood, has retired from the firm; he carries with him into private life the regard of "troops of friends."

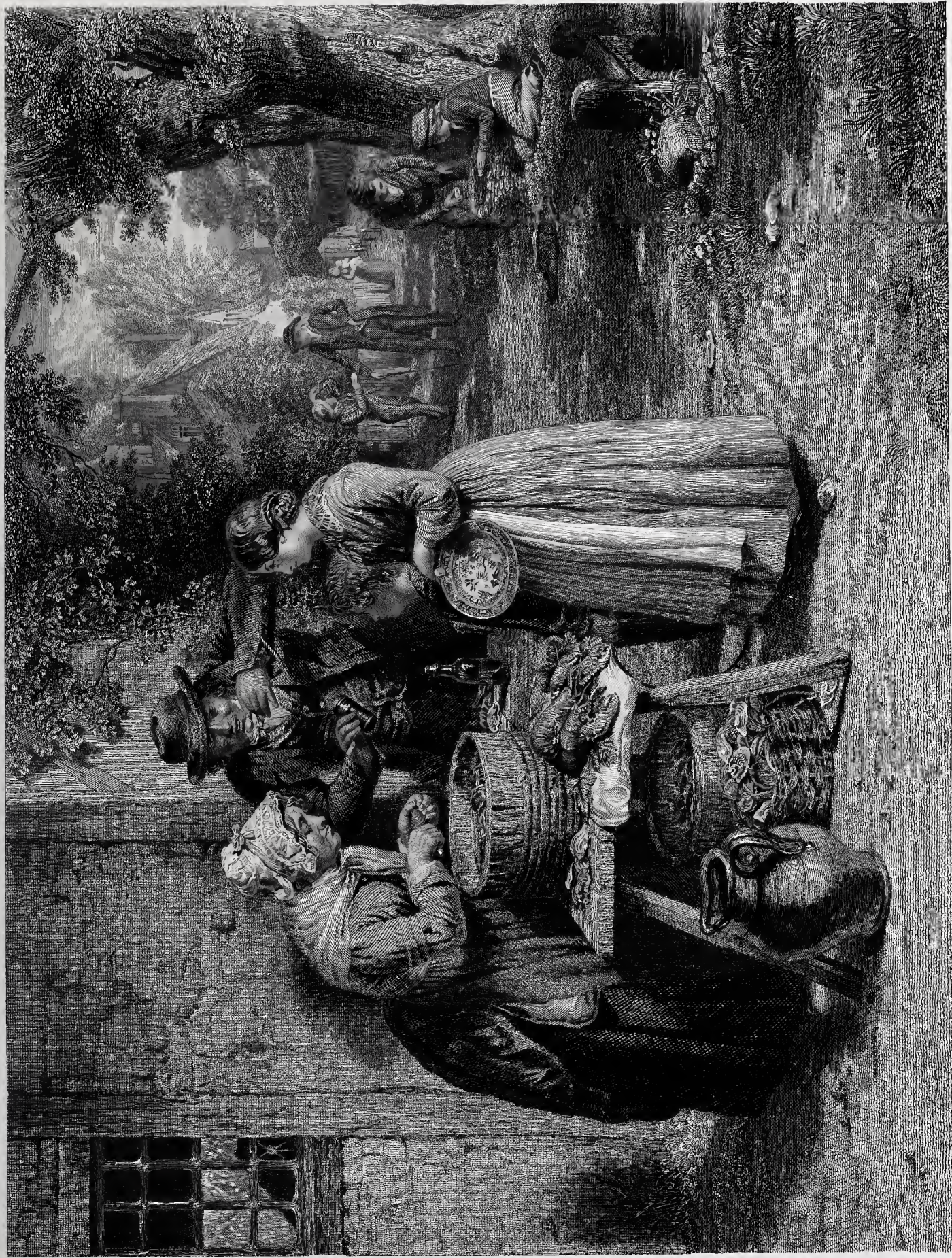
MANCHESTER.—The exhibition of the Royal Manchester Institution will open as early as practicable after the closing of the Royal Academy: pictures intended for exhibition must be sent in before the 17th of August. The council offers a prize of fifty guineas to the artist of the best picture exhibited, provided it has been painted within three years; reserving, however, the power of withholding the prize should there be no work of sufficient merit in the collection.

## MINOR TOPICS OF THE MONTH.

THE PRINCE CONSORT MEMORIAL.—The committee for carrying out this object having reported to the Queen on the best means of giving effect to her Majesty's wishes with respect to it, as we stated in our last number, her Majesty has expressed, through Lieut.-General Grey, her thanks to the Committee for "the valuable assistance which they have rendered and the advice which they have submitted. The Queen very fully participates in the regret expressed by the Committee that it has been found necessary to abandon for the present the idea of the Central Hall, which, combined with a personal memorial, would have appeared to unite the tribute of national gratitude with the objects in which the great and good Prince took the strongest interest, and would also have for ever associated with the memorial the recollections of the Exhibition of 1851. This regret is, however, modified by the expectation that whenever the Commissioners of 1851 may be in a position to appropriate the vacant space north of the conservatory in the Royal Horticultural Gardens to the purposes for which the estate was purchased, a hall may still form part of the buildings to be erected there. The personal memorial to the Prince was always the first object, and the Queen never contemplated the combination of the Central Hall until that was adequately provided for. Under these circumstances the Queen is happy to see that the Committee have recommended for selection the design of Mr. Scott, to which her Majesty had already given the preference among the many beautiful designs submitted for her judgment." The drawings sent in by the seven architects who were invited to compete for this work have been exhibited at the Palace of Westminster. A careful examination of the whole series of designs, most of which are highly elaborate, satisfies us that the selection of Mr. Gilbert Scott's is the most judicious which, under all circumstances, could have been made. We gave, in our last number, a description of that portion which may be called monumental; and which will, it is expected, be proceeded with at no distant date. Whether the more costly and most sumptuous project of erecting a vast Hall of Science and Art will ever be carried into execution, it will be impossible to say; if it should be, then we shall hope to see Mr. Scott's plans adopted. Next in interest—and in merit, according to our judgment—are the designs of Mr. E. Barry. Mr. Digby Wyatt's Italian designs are good; but those in the mediæval style appear, in the drawings, too crowded with detail to allow of our forming an opinion as to what the buildings would be when erected. We may probably notice these works at greater length hereafter.

NATIONAL PORTRAIT GALLERY.—The sixth report of the trustees of this institution to the Lords of her Majesty's Treasury has recently been published, by order of the House of Commons. It gives a summary of the proceedings between April, 1862, and March, 1863, from which we learn that, during this period, the following additions have been made to the collection:—A bronze bust of John Kemble, modelled by J. Gibson, R.A., was presented by the sculptor; a portrait of Richard III., painted on panel, and a duplicate of that in Windsor Castle, was the gift of Mr. Gibson Craig, Edinburgh. To the portfolio of original drawings have been added a portrait—an unfinished sketch by Lawrence—of the Countess of Mornington, mother of the Duke of Wellington, presented by Mr. H. Farrer; a portrait, drawn in lead pencil by Jackson, of Joseph Strutt, "antiquary and engraver," and a "silver medallion of the Seven Bishops of 1688," presented, in illustration of the picture now in the gallery, by Mr. Ashton Bostock. The purchases were: Portraits of E. Waller, by Riley, 25 gs.; of Archdeacon Paley, by Beechey, 25 gs.; John Hampden, a bust in terra-cotta by an unknown artist, £60; Northcote, the artist, painted by himself, 10 gs.; Lord Amherst, sketched by Gainsborough, £60; Duke of Monmouth, by Wissing, 80 gs.; Sir William Temple, by Lely, 80 gs.; Charles II., by Mrs. Beale, a pupil of Lely, 30 gs.; Monck, Duke of Albemarle, painter unknown, £40; Bishop Horsley, a miniature by





THE FIRST DAY OF OYSTERS.

FROM THE COLLECTION OF W<sup>ES</sup> BASHALL, ESQ<sup>RE</sup> PRESTON







Lethbridge, 15 gs.; Dr. Woleott (Peter Pindar), another miniature by Lethbridge, 15 gs.; Henry VIII., a small painting on copper by an unknown artist, 80 gs.; Bishop Burnet, by Riley, 30 gs.; Earl of Chesterfield, painted by W. Hoare, father of the celebrated *Prince Hoare*, 60 gs.; P. Richardson, the novelist, by Highmore, 20 gs.; Sir Richard Steele, by Richardson, who, as well as Highmore, was contemporary with Sir Godfrey Kneller, £31. The report alludes to the difficulties the trustees have to contend with, "from a growing collection in a most confined space," to remedy which "no practical step has yet been taken."

MR. THOMAS has been honoured with sittings by their Royal Highnesses the Prince and Princess of Wales for the painting of 'The Marriage,' to be reproduced in chromo-lithography by Messrs. Day. It cannot fail to be a most interesting and attractive picture, and will have the great advantage of being issued early.

HER ROYAL HIGHNESS THE PRINCESS OF WALES is sitting for a bust to Mr. Marshall Wood; it will "companion" that of the Prince, which obtained "golden opinions" for the sculptor.

MEDAL OF THE PRINCE AND PRINCESS.—A very charming medal, in aluminium, has been produced by Mr. H. Brown, containing agreeable and good likenesses of their Royal Highnesses the Prince and Princess of Wales. It has been struck at the Crystal Palace—at the "Medal Court." The tone of colour, the sharpness of the die, and the general character of the work, recommend it to the extensive patronage it is, no doubt, destined to receive.

THE MEMORIAL OF THE EXHIBITION, 1851.—On the 10th of June the group executed by Joseph Durham, sculptor, will be inaugurated at the Horticultural Gardens by his Royal Highness the Prince of Wales, her Royal Highness the Princess Alexandra, and other members of the royal family. A detailed programme will, no doubt, be printed in the daily newspapers. This work is the result of a subscription entered into soon after the close of the Exhibition, commenced by Mr. Alderman Challis, then Lord Mayor of London; it exceeds by a trifle £6,000, and that very small sum will be received by Mr. Durham as full and entire compensation for the best and costliest work of its class that has been produced in Great Britain. He will, however, have in addition the recompense every man of genius covets—honour—and we believe is content. But the public will assuredly desire to see that, at least, due consideration has been accorded to *this* mode of payment. The executive committee, who have laboured during seven or eight years to bring the project to a successful issue, presented the group to the Horticultural Society. It will be a grand feature in their garden, and the 10th of June will add a prodigious sum to their finances, the charge for admission to the public being large, and the attraction great.

THE ROYAL ACADEMY BANQUET.—The annual dinner in 1863 was a grand affair, his Royal Highness the Prince of Wales being present, and speaking gracefully and to the purpose. The other chief speakers were the Archbishop of Canterbury and the Prime Minister, with, of course, the President, who delivered a brief lecture on Architecture, affirming "he was far from agreeing with those who see nothing but defects in our own Metropolis, and nothing but perfection in those of the Continent." The point of the evening was the President's quotation from Pope, in reference to the guests of the Academy—

"Pleased to the last they crop the flowery food;"

prudently withholding the succeeding line—

"And lick the hand just raised to shed their blood,"

in compliment to the members of the Court of Enquiry, the majority of whom were present. The following very beautiful passage closed the speech of the Archbishop of Canterbury:—"May this institution never fall below the high level we see it has attained; may it rather soar above and beyond it; and under its fostering influence may Art ever employ itself in elevating the moral tone of the country, while it refines its taste, in purifying the character from base and sordid feelings, and prompting it to all that is good and generous and noble."

THE ROYAL ACADEMY "INQUIRY."—The mystery that always attends the proceedings of this body seems to have influenced the Committee of Inquiry. The public, as yet, know nothing of what it is about. There is, however, a murmur that the Royal Academy will have possession of the building in Trafalgar Square, and that Burlington House will be converted into a National Gallery. No doubt the gift to the Academy will be accompanied by sufficient "securities," and that long-needed reforms will re-model that institution—strengthening, and not weakening, its power for good. Several "witnesses" have been examined; but there are many yet to come. The evidence will be printed in due course.

THE "AUTHORITIES" AT SOUTH KENSINGTON.—Serious differences have arisen between the heads of the two departments—that which superintends the Schools, and that which directs the Museum. It is understood to have arisen out of an article in the *Quarterly Review*, attributed to Mr. Beresford-Hope, which led to an angry correspondence between Mr. Henry Cole and Mr. J. C. Robinson, resulting in a call upon the latter to retire from the active duties to which he has been accustomed, but to retain his salary—with infinitely less labour and expenditure of valuable time. Such we believe to be the simple fact as it stands at present; how it may be hereafter, it is hard to say. The truth is, that many thinking, influential, and considerate men, anxious for the promotion of Art and the honour of the country, desire to separate the two departments—the schools from the museum. They have no bond of union whatever; they are indeed quite as wide apart as Art and Science (located the one at South Kensington, the other in Jermyn Street); but by some peculiar tact the astute director of the Department has so wedded the one with the other, as to infer an impossibility to "put them asunder." Very opposite qualities are required for their direction. Mr. Henry Cole may have special powers from nature and "my Lords" for the government of the schools, and the universal complaint may be entirely groundless,—that the schools are utterly useless for any good purpose; that those in the provinces are rapidly falling to ruin under existing "management," while that at South Kensington does little more than supply students with casts,—but it will scarcely be assumed that the "gifts" of Mr. Cole in reference to the museum are at all equal to those of Mr. J. C. Robinson, whose knowledge, experience, and judgment—capable of easy proof—are beyond question. These qualifications may have given rise to "inconvenience." It is not pleasant for a colonel to know that the corporal he commands is a better soldier than himself; and a very general impression prevails that at South Kensington the best and surest recommendation to office is to know little and do little, or, at all events, to let the power to say and do much be never active, but always passive. If this affair be not "hush'd up," the public will hear a great deal on the subject, and perhaps a light that has long been hoped for and coveted will be thrown upon "the Department."

THE WEDDING GIFTS have been exhibited at South Kensington during the past month. They have excited much attention, and hundreds of thousands have seen them—or tried to see them. Those who passed the Brompton Road noticed, during every hour of the day, a crowd outside on the pavement, eager for entrance; for, by some ingenious arrangement, the public were admitted in "batches," twenty or thirty at a time—the street being their waiting-room. There was surely space enough within the building—in some part of it; it is large enough. There may have been a necessity for admitting but few at a time into that part of the "big" structure in which the presents were shown, but there could have been none for keeping visitors standing on the pavement, spite of wind and weather.

FEMALE SCHOOL OF ART.—We are much gratified to know that her Royal Highness the Princess of Wales has most kindly given her patronage to this excellent institution, and has accompanied her consent with a handsome donation. The last exhibition of the drawings made by the students at the school in Queen Square was well attended, and the works, as a whole, justified the encomiums

passed upon them. At the examination the full number of medals, thirty, was awarded by the government inspector. The notice under the above heading in our last month's number did not refer to this institution, but to the female classes at South Kensington. We have been requested to alter the name of one of the medallists there enumerated. Miss A. Grose should be substituted for Miss K. Grose.

THE COMMISSIONERS OF 1862.—It appears that the report is ready; it will probably be issued before this Part of the *Art-Journal* is published. According to the *Times*, the generosity of the contractors will enable the Commissioners to show a small balance, and therefore the guarantors will not be called upon to pay anything. We long ago gave proof that such a "call" was utterly out of the question. The guarantors will thank neither the contractors nor the Commissioners; there are no thanks due to either.

THE 1862 BUILDING.—Some of the newspapers affirm that the Government has resolved on purchasing the building "for national uses;" and the Chancellor of the Exchequer, in his place in the House of Commons, recently let fall some remarks which indicate that such an idea is entertained by the "powers that be." Mr. Gladstone intimated that in such case the building would be devoted to artistic and scientific purposes.

MR. G. LANCE—whose pictures of fruit, with their gorgeous accompaniments of gold and silver plate, have never been surpassed by any artist here or elsewhere—has recently been elected a member of the *Société d'Artistes* of Belgium, another example of the truth that "a prophet is not without honour, save in his own country."

GOVERNMENT SCHOOLS OF ART.—By a recent minute of the Committee of the Privy Council on Education, it has been determined—"That after the 1st October, 1863, payments will cease to be made in respect of the certificates taken by masters of Schools of Art, but that a system of payment on results, tested by public examination, which has been partially carried on with great success for several years, shall wholly regulate the payments to Schools of Art, and that such payments shall be made only on behalf of artisans, children of the labouring poor, scholarships, persons in training as Art-teachers, or employed as designers for manufacturers." So far as we understand the bearing of this resolution, and from what may be gathered from the remarks accompanying it in the parliamentary paper, it will tend greatly to lower, pecuniarily, the position of the head masters of these schools, by shutting out from competition the pupils of the middle and upper classes, their main supports—students who often enter the schools because hitherto they have been eligible to receive medals and prizes, and in these have had a powerful stimulus to labour. Of one thing we are quite certain, from the communications, both personal and by letter, made to us by the heads of the government schools, that the time is not very far distant when the Department of Science and Art will find it no easy matter to find an able and competent master to undertake the onerous and ill-paid position of superintendent, with its ever-shifting range of duties imposed upon him by the Department, and the vexations to which he is exposed by arbitrary rule.

THE MANSION that has been built at South Kensington for the accommodation of Mr. Henry Cole and his friends of the Department is rapidly approaching a habitable state.

MR. JOHN MYERS, of 27, Old Bond Street, is exhibiting a very rare collection of pictures by foreign artists; among others, an exquisitely beautiful work by the Belgian artist Van Lerius, representing 'Joan of Arc at the Siege of Paris.' We can but refer to the exhibition this month, promising details in our next. There is shown with them the 'Carpenter's Shop,' by J. E. Millais.

PROFESSOR JERICHAU, the eminent sculptor of Denmark, and President of the Royal Academy of Copenhagen, having been honoured with a public order for a marble group, to be presented as a bridal gift to H.R.H. the Princess of Wales, has placed at Marlborough House a cast of the work, to be replaced, in due course, by the work in marble. It is a production of the highest order. It represents the "First Pair" in Paradise; Adam awaking beholds Eve at his side. We



may have an opportunity of describing this admirable work at greater length.

MR. SELOUS' RESTORATION OF DA VINCI'S 'LAST SUPPER.'—But for the existence of Marco Oggione's copy of the 'Last Supper,' no attempt of this kind could have been made, since of the original fresco in the convent of Santa Maria delle Grazie, at Milan, scarcely a trace is left. Morghen's engraving is untrue; therefore the only authorities on which Mr. Selous has been able to rely are Oggione's copy, and one or two heads of that series of twelve chalk drawings in the collection of Sir Thomas Lawrence, and sold at Christie's, in 1830, with the rest of his drawings and pictures. The picture is in the German Gallery, in Bond Street, and all praise is due to the artist for the assiduity and laborious study with which he has worked out the expression of the apostles respectively. It is intended for publication by Messrs. Day as a chromo-lithograph.

THERE IS AT 191, PICCADILLY, a picture presumed to be by Raffaele, and the same that was in the collection of Charles I., and numbered 716 in the catalogue made in the reign of James II. A striking departure from the feeling of the great master is the head type given to the Virgin; the features are differently moulded from that type of divine beauty to which Raffaele alone attained in his Madonnas. The picture is a *Vierge à l'agneau*, and the head of Joseph is very much like that of a Joseph in a 'Flight into Egypt,' by Titian, among the Venetian pictures at Florence. The picture was brought from Milan, and over it was painted another picture.

A SMALL GALLERY OF PICTURES (principally by Mr. Larson, a Swedish painter, we believe) is now open at No. 7, in the Haymarket. They are, to the number of twenty subjects, in Sweden and Norway, presented under strong effects of sunset, moonlight, storms, and other striking natural phenomena. The most remarkable picture in the room is a 'Storm on the Coast of Bohuslon (Sweden),' wherein the wild character of the shore adds force to the menace of the sky and the rage of the sea. Other subjects, in which the proposed effects are very successfully rendered, are 'The Swedish Mail Steamer—Moonlight,' 'Midnight Sunset at the North Cape,' 'Storm on the West Coast of Sweden,' 'Burning Steamer at Sea, with Rocks, Moonlight,' &c. The few pictures which are now exhibited are intended as the commencement of a permanent exhibition, which will be much extended.

GEORGE CRUIKSHANK'S 'TRIUMPH OF BACCHUS' has been submitted to the inspection of the Queen at Windsor. Her Majesty occupied considerable time in the examination, was graciously pleased to express approval of the design and execution of the picture, and to compliment the artist in warm terms.

'GARIBALDI IN HIS ISLAND HOME' is the title of a picture exhibited by Mr. McLean, in the Haymarket. It is extremely well painted by an Italian artist, and shows a somewhat long, plain, stuccoed building, of one story, entirely without ornament; such as, but for its associations, both traveller and painter would at once turn their backs on. The view shows the rear of the house, with enclosures and buildings like a farm-yard, and outhouses. The perfect baldness of the surface, the entire absence of trees and shrubs, is greatly felt—less, perhaps, by Garibaldi himself, who is a discreet utilitarian, than by his friends, who had imagined his Caprera a romantic home. In a group before the door we recognise Garibaldi, wounded and helpless, tended by friends; and in a near plot of garden ground, some of his *cacciatori*, in red shirts, but now busied in works of peace.

THE ARTISTS whose pictures were rejected by the council of the Royal Academy have collected them into an exhibition, which may be seen at Charles Street, Berkeley Square. It was opened too late in the month to receive comments in this journal. We can, therefore, at present form no opinion on the subject. It does appear strange, however, that the hangers at this exhibition have also rejected many of the pictures previously "rejected." We are not inclined to believe that the exhibition in question will lead to very severe censure of the Academy.

## REVIEWS.

SHAKESPEARE'S HOME AT NEW PLACE, STRATFORD-UPON-AVON. By J. C. M. BELLEW. Published by VIRTUE BROTHERS, London.

A "great house" built in the reign of Henry VII., by Sir Hugh Clopton, a Warwickshire knight, differing in no essential point from ordinary mansions of its era, has won undying celebrity from its connection with William Shakspeare. To obtain and uphold this house—the best in his native town—was the great end and aim of the poet. Throughout his whole life his thoughts recurred to his native town, and by unwearied assiduity he succeeded in securing to himself a chief place and position there. Shakspeare was an eminently natural man; we know too little of his private life, but what little we do know, pictures him to our imagination as a prudent, conscientious man, possessing all that love of nature and of his fellow-men that appeals to us so forcibly in his works. He was evidently eminently sociable, with nothing exacting or vain in his composition; this has been in some degree a misfortune to the world, for he seems to have cared little how his immortal works were passed through the press, and in some cases denied them that privilege altogether, leaving to literary executors a task for which he seems to have had no desire.

We have said we know too little of the life of the poet, and yet here we have a bulky volume on one small incident of it—the possession of New Place. If the reverend author will pardon us for saying so, his book may be likened to a sermon on that text: and a very interesting discourse is made of it, calling up the old forgotten days of Stratford, and all the personal friends of the poet. We seem to live again with the Cloptons and Combes, the Hathaways and Nashes, the Botts and Underhills, and in some degree become able to realise the townsmen among whom the poet chose to pass his leisure, in preference to busy London. It is curious that so much may be gleaned about these obscure men as is here gathered, and the author, if he had chosen to be solemnly moral over his task, might have dwelt upon the enduring stain that dishonesty leaves; for here we have the rascalities of Bott, a grasping lawyer, as fully set forth after two hundred years of oblivion as if they had been committed but yesterday. This man robs his own son-in-law, after inducing him to marry his daughter; and, in reality, acts as badly as the stage-types of such characters appear in the drama of the Elizabethan era.

The author has bestowed no little care in the elimination of his materials; he is not a professed antiquary, and has come to his task without the peculiar knowledge it would give him; consequently old documents are obscure to him when they would not be so to them. But though this has led him into one notable error, it has, perhaps, enabled him to produce a more readable book than the Drs. Dry-as-dust would produce. At any rate, the author has a love for his subject, and never loses a chance of upholding his hero, William Shakspeare; and this is more than has been done by very many of the poet's biographers. Mr. Bellew's book is in its nature essentially discursive and talkative, but is agreeable and unpretentious, like the life of the poet whose home it describes.

ON PIRACY OF ARTISTIC COPYRIGHT. By ERNEST GAMBART. Published by W. TEGG, London.

In this pamphlet Mr. Gambart shows forth the grievances, real or alleged, under which he and other publishers of engravings suffer from the piracy of their publications; and certainly he has just reason to complain of the vexation and cost entailed by endeavouring to protect his own property, or what he considers to be his own. Without adhering to his views that a small photographic print, for example, prejudices the sale of a fine and expensive engraving, most unquestionably the holder of copyright in the latter ought to have the sole power of reproducing it in any form he thinks best, and should have the power to stop any infringement of his rights. This, if we mistake not, the recent decision by the Lords Justices of the Court of Common Pleas enables him to do, and so far, the chief grievance in Mr. Gambart's list of complaints no longer exists; but still the owner of copyright is compelled to maintain his title by a costly legal process, and often against a man of straw. This ought not to be.

Mr. Gambart writes angrily, but wrath is excusable, perhaps, in one who suffers heavily in pocket from the misdoings of others both here and abroad, —for foreigners as well as our own countrymen have aided and abetted the work of piracy. But there are people who think that the whole system of deal-

ing in prints and pictures is not quite so sound and wholesome as it ought to be; and that the "trade" may have had not a little to do in bringing about a state of things which they now feel pressing heavily upon them. It will be a blessed day, if it ever arrives, when a man can sit down and enjoy quietly the fruit of his own honest labours; and this will only be when every one acts upon the golden maxim of doing to others as he would have them do to him.

A YACHTING CRUISE IN THE BALTIC. By S. R. GRAVES, Commodore of the Royal Mersey Yacht Club. Published by LONGMAN & Co., London.

Here is an exceedingly pleasant volume, containing some twelve or fourteen clever and appropriate illustrations, by "the Commodore of the Royal Mersey Yacht Club"—at least this is the only claim to distinction put forth by the late mayor of Liverpool, who is of course still an alderman of that enterprising and semi-maritime city. Certainly the idea of an alderman cruising in the Baltic—encountering all weathers, and proving himself a veritable "salt"—is sadly at variance with all our preconceived ideas of what an alderman was, and is, and is to be; but such are the rapidity of the "changes" which take place now-a-days, that Harlequin may break his wand in despair—he is distanced at every turn, and reality grows more rapidly than imagination.

Mr. Graves believed that information respecting the Baltic and its shores would prove of interest to his brother yachtsmen, and this induced him to publish his impressions—"formed," he tells us, "during a cruise of ten weeks in the summer of 1862—of a sea so little frequented, although admirably suited for yachting." But Mr. Graves has not been content either to gather or to supply information concerning yachting only—he has availed himself of every opportunity to collect information relative to the trade of Denmark and Sweden, and gives his "impressions" also of several of the charitable institutions of Copenhagen, Stockholm, and Moscow; so that, in addition to his yachting experiences, our author lays a well-seasoned banquet before his readers—abundant, varied, and replete (according to the usual bill of fare) "with all the novelties of the season."

Denmark has become so closely and so happily allied to England, that every degree or shade of information connected with the land of the "sea-kings" is a new pleasure. We know that Denmark has highly distinguished the tomb of the great sculptor of the northern world, and Thorwaldsen's name is as honoured as that of the highest noble in the land. Mr. Graves says that the decorations which surround the tomb of Thorwaldsen, reminded him of the decorations of antique tombs.

We thank the late mayor of Liverpool very cordially for his pleasant book, and hope his next cruise will produce more such fruit. There are plenty of "seas" for the "Jerne" to traverse, under the care of her enterprising commodore.

BEETHOVEN. Drawn and Engraved by A. DE LEMUD. Published by GOUPEL & Co., London and Paris.

The German school of Art and its followers have sent forth numerous subjects of this class, and even some of our own painters, though not ranking with those, have occasionally imitated them: such subjects are a compound of the real and the ideal. It is well known to all who are acquainted with the history of Beethoven, that the deafness which afflicted him from infancy, and which increased with his years, gave a tone of sadness to his compositions and of something more than extreme gravity to his life. This is the key-note to M. De Lemud's picture; it represents the great musician having fallen asleep on the piano at which he has been trying over some of his writings,—the manuscripts and the ink-stand are on the instrument,—as if weary with the attempts to produce a realisation of his own conceptions. Serving as a background is a whole army of shadowy figures, the most conspicuous being the leader of an orchestra, *bâton* in hand, energetically conducting a numerous band. Between these and the sleeping composer is another host of figures, all varied in action and attitude, but all in some way or other manifesting the effect produced on them by the strains which reach their ears. The drawing, arrangement, and expression of these figures are extremely good, and the poetical feeling which pervades the entire composition cannot well be mistaken. As the work of one unpractised in the art of engraving, the print is most creditable; it can scarcely fail to be popular in a country where Beethoven is as highly appreciated as in his own.



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## "LOWESTOFT CHINA."

A NOTICE OF THE PORCELAIN WORKS  
AT LOWESTOFT.

BY LLEWELLYNN JEWITT, F.S.A.



HERE are but few old English manufactories of porcelain of whose history so little is known to collectors, and of whose productions so few examples are to be found in the cabinets of the curious, as those of Lowestoft. Indeed, I believe I am not far wrong when I say that a large number of collectors have never even heard of "Lowestoft china," and that an equally large number, although they may have heard of it, yet possess no specimens of the beautiful ware which was once produced at that place, and are totally ignorant of its characteristics, or of any particulars connected with it. This is in a great measure owing to its being very frequently classed as Oriental, and mainly to its having no distinctive mark by which it can be recognised.

It is not to be wondered at that private collectors, out of its own locality, should know so little of "Lowestoft china," when it is borne in mind that in the different works on porcelain which have appeared it is seldom mentioned, and that there is, therefore, no information concerning it, or its history, to be derived from books. In the catalogue of the South Kensington Loan Museum—that collection got together, regardless of trouble or expense, by the most famed and experienced collectors of the day, and graced by the names or initials of all the leading authorities in such matters—the name of "Lowestoft" does not even once occur. In the catalogue of the Jermyn Street Museum—perhaps one of the most useful and practical works which have been issued on the Ceramic Arts, and edited by the director, Sir Henry De La Beche, and the curator, Mr. Trenham Reeks—no allusion whatever is made to Lowestoft, of which no specimen appears at that time to be in that collection. Other works on the same subject show the same deficiency; and, indeed, with the exception of Marryat, and Chaffers, who quotes from him, the collector will have difficulty in finding any writer who has given even a scrap of information on the porcelain which was undoubtedly made at Lowestoft, and which I hope to be able to show is deserving of a high rank among the manufactures of this kingdom.

It will be my desire in the following narrative to give as full a history of the Lowestoft works as, after much anxious inquiry and a personal visit to the place, I am able at present to get together; and to offer such particulars respecting the peculiarities of ornamentation to be found on the various specimens of the ware which have come under my notice, or are in my own possession, as may enable the collector to identify examples, and to give to the productions of this almost unknown manufactory that credit and

that position which they ought "to have and to hold."

Lowestoft, my readers need scarcely to be told, is situated on the very easternmost point of England, on the coast of Suffolk. It is a pleasant town, with delightful sea views, a fine coast, and a picturesque neighbourhood. It is an ancient borough, and although possessing but few objects of antiquarian interest, it nevertheless has its historical and other associations, which fill it with interest. It is divided into three parts, respectively known as the "Old Town," the "New Town," and the "Lower Town;" and its principal street, from which branch off other streets to the left, and numberless "scores," or narrow ways, leading to the Dene and the sea to the right, is about a mile in length, and contains the principal residences, shops, and public buildings. Its chief trade, like that of the adjoining town, Yarmouth (distant only a few miles), is the herring fishery; and many curious traditions of conflicts between the men of the two rival "bloater towns" are still extant among the inhabitants. These seem to have originated in a claim of the corporation of Yarmouth to restrict the sale of herrings to their own port, which was energetically opposed by the Lowestoftians. A regular warfare by sea, in which numbers of fishermen of both places lost their lives, and in which much valuable property was destroyed, ensued, and after a long struggle, in 1663, ended in the men of Lowestoft triumphing over their grasping neighbours.

It seems somewhat strange that the absolute "land's end" on the eastern coast of England should have been chosen as the spot on which porcelain should be made, when the clay for the purpose had to be procured from the western "Land's End," Cornwall, and the coal from the extreme northern coast of Northumberland and Durham. It is not improbable, however, that the same cause which conduced to the establishment of the Chelsea works had much to do with the formation of those at Lowestoft. Certain it is that an extensive trade was in the early and middle part of last century carried on, as it is at the present day, with Holland; and certain it is that at that time, as now, the town was the constant resort of Dutch fishermen and others; and as the first productions of the Ceramic Art at Lowestoft appear, so far as I have been able to ascertain, to have been a kind of fine delft ware, it is not too much to suppose that the first potters were from Holland, and made the ware from clay found in the neighbourhood. Specimens of this fine delft ware, inscribed with names of people in the neighbourhood, and with dates, still exist, and attest pretty strongly to the correctness of this opinion.

Gillingwater, whose memory it is truly pleasant to find is still warmly cherished by the old inhabitants of the place, in his "History of Lowestoft," written in 1790, says, at p. 112:—

"The only manufactory carried on at Lowestoft is that of making *porcelain*, or *china ware*; where the proprietors have brought this ingenious art to a great degree of perfection; and, from the prospect it affords, promises to be attended with much success. The origin of this manufactory is as follows:—In the year 1756, Hewlin Luson, Esq., of Gunton Hall, near Lowestoft, having discovered some fine clay, or earth, on his estate in that parish, sent a small quantity of it to one of the china manufactories near London, in view of discovering what kind of ware it was capable of producing, which, upon trial, proved to be somewhat finer than that called the delft ware. Mr. Luson was so far encouraged by this success as to resolve upon making another experiment of the goodness of its quality upon his own premises; accordingly he immediately procured some workmen from London, and erected upon his estate at Gunton a temporary kiln and furnace, and all the other apparatus necessary for the undertaking; but the manufacturers in London being apprised of his intentions, and of the excellent quality of the earth, and apprehending also that if Mr. Luson succeeded he might rival them in their manufactory, it induced them to exercise every art in their power to render his scheme abortive; and so far tampered with the workmen he had procured, that they spoiled the ware, and thereby

frustrated Mr. Luson's design. But notwithstanding this unhandsome treatment, the resolution of establishing a *china manufactory* at Lowestoft was not relinquished, but was revived again in the succeeding year (1757), by Messrs. Walker, Browne, Aldred, and Rickman. This second attempt experienced the same misfortune as the former one, and very nearly ruined their designs; but the proprietors happening to discover these practices of the workmen before it was too late, they took such precautions as to render every future attempt of this nature wholly ineffectual, and have now established the factory upon such a permanent foundation as promises great success. They have now enlarged their original plan, and by purchasing several adjoining houses, and erecting additional buildings, have made every necessary alteration requisite for the various purposes of the manufactory. They employ a considerable number of workmen, and supply with ware many of the principal towns in the adjacent counties, and keep a warehouse in London to execute the orders they receive both from the city and the adjoining towns, and have brought the manufactory to such a degree of perfection as promises to be a credit to the town, useful to the inhabitants, and beneficial to themselves."

It appears from this account that the first pottery was established at Gunton, near Lowestoft, in 1756; but I am inclined to think that pot making was begun at least some few years before this date. Marryat describes two plates in his possession, of coarse paste, with blue borders, one of which bears the words—

QUINTON  
BENJAMIN  
YARMOUTH  
1752

and the other the following—

QUINTON  
MARY  
YARMOUTH  
1752

Mr. Marryat considers that these may have been ante-dated, but I have reason to believe that they are not, and that the fine delft ware plates, of which I presume these are specimens, were painted at Lowestoft at the period whose date they bear. A remarkably fine blue and white delft plate, or dish, in the museum of Mr. James Mills, of Norwich, and traditionally said to be painted at Lowestoft, has a bold border of blue colour round the rim, and the centre bears a heart-shaped tablet, with a Cupid at either side bearing a pendant bunch of flowers. Above the tablet is a coronet, and below a knot and tassel. The tablet bears the words—

ROBERT AND ANN  
PARRISH  
IN NORWICH  
1756

as shown in the accompanying engraving. Other examples of this kind of ware, bearing names



of individuals and places in the neighbourhood, have also come under my notice, and tend to



strengthen my opinion that they must have been made somewhat prior to the year 1756.

One of the partners of the early firm, and the manager of the works, was Robert Browne, who died in 1771, when the management fell to his son, also Robert Browne, who, being an excellent practical chemist, made great improvements in the ware. He was constantly experimenting on "bodies," and succeeded in bringing the art of making porcelain nearer to the Oriental original than had been at that time attained by any other individual. Of the first of these Robert Brownes an interesting relic remains in the possession of his great-grandson at the present day. It is a small inkstand, white, with blue ornaments. It is of nine-sided form, and has Chinese figures on seven of its sides, the other two being taken up with the pattern here engraved, the initials



"R. B., 1762," being those of Robert Browne just alluded to.

The manufacture of porcelain under the management of the second Robert Browne must have attained some great degree of excellence in 1775, for in that year I find that a man named David Rhodes, who was apparently employed by his master, Josiah Wedgwood, to collect together for him examples of the productions of the different manufactories of this country, enters in his account of expenses the purchase of a Lowestoft slop basin, for which he gave ninepence. The account, which is in the possession of my friend Mr. Mayer, of Liverpool, is curious and interesting, as the following items will show:—

1775.	s.	d.
May 10. A Flawed Chelsea Leaf, a Plymouth Teapot, and 2 Liverpool Coffee Cups .....	0	6
May 12. A set of Bristol China .....	6	0
" A ½-pint Worcester Basin and broken ware .....	0	6
" 2 Slop Basins, Derby and Lowestoft ..	1	6
" 1 Quart Bristol Mug and Teapot Stand .....	2	6
" A Broken Quart Mug, Bristol ..	0	6

Prices at which collectors now-a-days would be only too glad to purchase specimens. Fancy a quart Bristol mug, and a teapot-stand of the same, for half-a-crown! and a Chelsea leaf, a Plymouth teapot, and two Liverpool coffee-cups for sixpence!

The works must at this time have become noted, or they would not have attracted the attention of Josiah Wedgwood, and made him desirous of examining the "body," and comparing it with other wares made in this country. That the china produced at and before this time was good there can be no doubt, and the purchase of a "slop-basin" shows that tea-services must, prior to that time, have been made. It would be interesting to find that this identical slop-basin was still preserved at Etruria, as, possibly, it may be.

A curious circumstance connected with the first Robert Browne, the memory of which has been preserved in his family, is worth relating, as showing the schemes and the underhand practices which were resorted to by manufacturers in those days (as, alas! now), to worm out and steal the secrets of others. The workmen who had been engaged from London having been, as alluded to by Gillington, shamefully tampered with, and bribed to injure the work at Lowestoft, probably induced Mr. Browne to retaliate in the manner I am about to describe. Being desirous, soon after the commencement of the works, to ascertain how the glaze was prepared, some of the colours mixed, and other particulars concerning the ingredients used, he went to London, and

under the disguise of a workman, engaged himself at one of the china manufactories—of course either Chelsea or Bow. Here, after a short time, he bribed the warehouseman to assist him in his design, and soon accomplished his purpose. The warehouseman locked him up secretly in that part of the factory where the principal was in the habit of mixing the ingredients after the workmen had left the premises. Browne was placed under an empty hogshead close to the counter or table on which the principal operated, and could thus see through an opening all that was going on. From his hiding-place he watched all the processes, saw the proportions of the different ingredients used, and gained the secret he had so long coveted. Having thus remained a willing prisoner for some hours, he was at last released when the principal left the place, and shortly afterwards returned to Lowestoft, after an absence of only two or three weeks, in full possession of the, till then, secret information possessed by the famed works of Chelsea or Bow.

It may be well to note that the Brownes, I am informed, were engaged in the staple trade of the place—that of the herring fishery—as well as in that of the manufacture of porcelain. The firm also were shipowners, and kept vessels constantly running "to the Isle of Wight for a peculiar sand, which, with pulverised glass and pipe-clay, formed principally the ingredients of the ground-work of the ware," and to Newcastle for coals.

Lowestoft is, fortunately, particularly rich in dated examples of its productions; but it is worthy of remark, that the whole of these examples, with names and dates, which have come under my notice, are *white and blue*; showing that, during the period through which these dates run, that was the character of the china made at these works, and that the finer body and the elaborate colouring which distinguish so much of the Lowestoft porcelain, were of later date. But of this presently.

Among the specimens which have come under my notice, the following are interesting. The earliest dated example of china ware I have yet seen is the inkstand just described, which bears the initials "R. B.," and the date "1762." The next is a fine bowl, with a large group of Chinese figures—emperor, mandarins, &c.—painted in blue, and inscribed at the bottom with the name of an eccentric old maid, well known in the town, and whose gravestone lies in the churchyard:—

ELIZA<sup>TH</sup> BUCKLE  
1768

This bowl and other pieces of a service made for her were painted by her nephew, a man named Robert Allen, who, as a boy, was one of the first employed when the manufactory was established, and remained there until its close. The bowl is now in the possession of his aged daughter. This Robert Allen may well be classed amongst the "worthies" of Lowestoft. Working at the china manufactory from the first, he became foreman, and was entrusted with the mixing of the colours and the ingredients of the material itself, and remained so till the close of the factory in 1803. As a painter he appears to have been chiefly employed on blue; at all events, the only authenticated specimens of his work which I have seen are of that colour. He also employed himself in staining glass, and numerous pieces of his work are still preserved by families in the town. His principal work was the painting in the east window of the parish church, which he completed in the year 1819, being then in his seventy-fourth year, and presented it to the town. In acknowledgment of this service a silver cup, now in possession of his daughter, and bearing the following inscription, was presented to him:—"A token of respect to Mr. Robert Allen, from his fellow-townsmen at Lowestoft, for having, at the advanced age of Seventy-four, gratuitously and elegantly ornamented the East Window of their Parish Church. Ann. Dom. 1819."

After the closing of the works at Lowestoft, Allen, who dealt in china, &c., put up a small kiln at his own house, where he carried on operations on a limited scale, buying the unfinished ware from the Rockingham works, and painting and finishing it himself for sale.

Mr. Brameld, of the Rockingham works,\* who was an excellent painter on china, occasionally visited Lowestoft, and became attached to Allen, to whom he presented a set of five vases, beautifully painted from nature with flowers copied from specimens he had gathered on the Dene. He also presented him with a snuff-box, painted by himself.

Of the same year as the bowl above described (1768) a dated example is now in possession of Mr. Seago, the town clerk of Lowestoft. It is a bowl, with the words—

EDWARD MORLEY

1768

and another bears the date—

RICD. MASON

JANY. 1<sup>TH</sup>

1771

Of this latter year another dated example is shown on the accompanying engraving; it has the



words—"JAMES AND MARY CURTIS, LOWESTOFT, 1771." This mug was painted by Thomas Curtis, son of the pair named in the inscription. He was for some time, it is said, employed at Dresden, and became a "silent partner" in the Lowestoft works, and in his will is described as a "porcelain painter." Part of a set of china, painted by this same Thomas Curtis on Oriental body, in 1775, and intended as a wedding present for his son James, is still preserved in the family.

The next dated example of blue and white is in the museum of Mr. Mills, of Norwich. It is a mug, and bears the inscription—

ROBT. HAWARD

1781

The same gentleman has also other initialed specimens, made originally for members of his family. In the same city a later example, with the initials and date—

W  
J S  
1784

is also preserved. These will be sufficient to show the range of years over which the Lowestoft blue and white porcelain was manufactured. That it was made to the close of the works there is every probability; but that it gradually gave way to a finer and higher class of goods is certain. Earthenware, too, of a fine kind, was made at Lowestoft, of which I have seen, and possess, some interesting examples.

Before speaking of the later and higher class of goods made, or painted, at Lowestoft, it is quite necessary to put collectors on their guard against giving implicit credence to all they hear in the locality as to the kinds of ware made at these works. I have seen undoubted specimens of early Worcester, of Caughley, of Bristol, and of several other localities, gravely asserted to be Lowestoft, and even attempted to be proved to be such by the very marks they bear. As a proof of this I may just mention that it is said the company did a large trade with Turkey, and the ware prepared for that market "had on it no representation of man or beast (so as not to

\* An account of these works is in preparation for a future number.



offend Mahometan law), and at the bottom of each piece the Crescent was painted." It is perhaps unnecessary to say that the pieces marked with the Turkish Crescent are the ordinary blue and white, with the Worcester and Caughley marks, and that some of the pieces are the well-known "cabbage-leaf" and other forms of those makes.

The great characteristic of the later and more advanced porcelain made at Lowestoft is its extreme minuteness and intricacy of pattern, and beauty of finish. Indeed, the decorations on many of the specimens in my own collection, and in those of others which I have examined, are of a character far superior, both in design and in the exquisite and almost microscopic nicety of the penciling and finish, to those mostly produced at other English manufactories. The borders are frequently very minute and elaborate, and the wreaths, festoons, or groups of flowers, are equally delicate in their proportions.

The best of the productions of the Lowestoft works are painted on *Oriental body*, but there are many good examples in existence where the body is of Lowestoft make, which are of very fine quality. The collector will be able to distinguish immediately between the examples painted at Lowestoft on Oriental body and those which were potted and painted there. Punch-bowls and tea and coffee services appear to have been the staple productions of these works, and, fortunately, many of the former, and several almost complete sets of the latter, are remaining in the hands of families in the neighbourhood, and in those of local collectors, who seem imbued with a truly laudable desire to keep alive the memory of what has been done for the Ceramic Art in their town. The bowls are usually of remarkably good form, and highly ornamented. They are mostly painted at Lowestoft, on Oriental body. Some of these, though not dated, nevertheless give collateral evidence of the period at which they were made, and become, therefore, historically valuable; as do also, indeed, some of the services bearing the initials, heraldic bearings, and monograms of families in the neighbourhood. A punch bowl in the possession of the town clerk of Lowestoft, which is elaborately ornamented inside and out, bears inside a well-painted representation of a fishing lugger at full sail, within a circle, beneath which is the name of the vessel, *The Judas*. This bowl was made for the boat *Judas*, and was filled with punch and drank to its success before each fishing voyage, and at carousals at their end. In the same collection is another beautiful bowl, bearing on either side, within ovals, and surrounded by ornamental borders, &c., portraits of the notorious John Wilkes, and another, with the words "Wilkes and Liberty." The painting of these, as of all the higher class of wares, is very beautiful, and, indeed, in some parts exquisite.

The engraving in the next column of a coffee-pot in the collection of Mr. E. Norman, of Norwich, who has a remarkably fine collection of Lowestoft china of various periods, and possesses many excellent examples of other makes, I have selected as being a good specimen of Lowestoft painting, although it is impossible, without the aid of colour, and without engraving its minute beauties of their full size, to give a satisfactory representation of it. It is also of peculiar shape. The body is Oriental. It forms part of a service, evidently a marriage service, originally made for Captain Walsh. The initials it bears are probably those of himself and his bride. They are enclosed in an oval within a wreath of roses and palm branches, tied with a true lover's knot. On either side is a Cupid, who support a human heart pierced with two arrows, and this is surmounted by a coronet. The rest of the coffee-pot is decorated with festoons and sprigs of flowers. On reference to the delft plate just described and engraved (Robert and Ann Parrish), it will be seen how strongly the design of that early example of Lowestoft earthenware accords with this, perhaps one of the most highly finished of its productions in porcelain.

It is unnecessary to describe other services, although many of them are of the highest beauty. One tea service, with the crest an owl, and the monogram of W. W. conjoined, is especially de-

serving of notice, however, as being one of the choicest examples of porcelain painting of its



kind which have come under my notice. This service, until lately intact, has unfortunately been dispersed, and portions of it are in the collections of Sir Henry Tyrwhit, Mr. Norman, Mr. Seago, and others.

It is worthy of remark that on most of the



Lowestoft china the rose is plentifully introduced; indeed, so much is it the characteristic of the finer kinds of the porcelain painted at these works, that it is almost impossible to take up a piece and not find it decorated with that favourite flower. The reason for this is probably twofold: first, the arms of the borough is the Tudor (or full-blown) rose, crowned with an open arched crown; and this may probably have been the principal incentive in giving the rose so constant and so prominent a place in the ornamentation of the china. Second, during the period of the great Revolution, a French refugee of the name of Rose, one of the cleverest of the French porcelain painters, found his way to Lowestoft, and was engaged by the company. He became the principal, and by far the best, of the artists employed, and probably introduced the rose more generally, in allusion to his name, than would otherwise have been done. To him may be ascribed the finest and most minutely finished specimens of painting which the works produced, and it was his taste which gave that French character to the general style of ornamentation which is so discoverable on many of the services. It is well to remark that on some of the pieces painted by him he is said to have introduced a small rose under the handle as a special mark of his work. Like that of many another man of genius, the lot of this clever refugee artist was a sad one. He was an aged man when he came to Lowestoft, and he remained at the works till his eyesight failed him, and he became very poor. A subscription was

entered into, and a couple of donkeys to help him to carry water in the town purchased, and thus he passed his last few years.

In the group here engraved, selected from specimens in my own collection, I have shown some very characteristic examples of the higher class make of the Lowestoft works. The saucer I give as an excellent specimen of floral decoration, and as showing, better than any other which I have seen, the rose which was so plentifully introduced in decoration. The painting, however, of these bolder groups of flowers is not so good as in the more minute ones—the artists, as I have before said, excelling in minute, careful, and elaborate penciling, rather than in breadth of style and colour. The coffee-cup I give as a simple but very good specimen of heraldic decoration. It is part of a set made for the celebrated writer, the Rev. Robert Potter, Prebendary of Norwich and Vicar of Lowestoft, one of the most distinguished classical scholars of his time, and chiefly known for his excellent translations of *Æschylus*, *Euripides*, and *Sophocles*, and for other equally learned works. The cup bears the arms *or*, a chevron *sable*, between three mullets *gules*, pierced of the first, with crest and motto, "IN DEO POTERO." The tea-cup shown in the group is a good example of the not unusual French style of ornamentation, in wreaths, monograms, and initials. In this instance the shield bears the initials "M. S. J.," and is surrounded by a remarkably elegant wreath of flowers, and surmounted by a crest. The engraving is a simple sketch from the saucer belonging to the cup just described, and is therefore not filled in with the elaborate detail of the original. The mug engraved with the group is of a form very usual in Lowestoft specimens. It is well decorated

with groups and sprays of flowers, among which the rose is predominant. The borders on all these pieces are of elaborate and minutely penciled character.

Transfer printing on china does not seem to have been practised to any extent at Lowestoft. One jug, however, which has been handed down from father to son in the family of the most active proprietor, is preserved, with a memorandum that the copperplate from which it was printed was given to Mr. Browne by a Mr. Gamble, of Bungay, who, with his family, was in the habit of visiting Lowestoft. Probably the plate was given that the family might be supplied with ware printed from it. The design is a

sportsman with dog and gun, and on the spout of the jug are the letters "S. A.," the initials of Samuel Aldred. I have also seen a set of



beakers, &c., printed in blue, which are said to have been bought at the factory, and to be attested as Lowestoft make.

The Lowestoft works did not excel in figures, which were usually simple in design, and of small size. They are single rustic figures, and possess no notable features; four examples, pur-



chased at the factory just before its close, are in the possession of Lady Smith, and are highly interesting as being well authenticated. Among the principal artists employed at the works were Rose, the refugee of whom I have just spoken, whose beautiful floral patterns decorate most of the best specimens of the ware of these works; Powne, a very clever artist, whose name is well known as the draughtsman of the plates illustrating Gillingwater's "History of Lowestoft;" Allen, of whom I have spoken, who painted the east window of the parish church, and was the mixer of the colours at the factory; Redgate, who also was a good flower painter; and Curtis, of whose productions I have already spoken. Besides these, several women were employed in painting and gilding.

The works were brought to a close in the years 1803 or 1804, and the materials and finished goods were sold by auction. The causes which led to their discontinuance were many, but principally the losses sustained by the company, and the successful competition of the Staffordshire manufacturers. One great loss was caused by the failure of their London agents; another and more serious one by the destruction of a very large quantity of Lowestoft china in Holland, with which country an extensive trade was carried on, as thus stated:—"When Napoleon crossed the river during a hard frost and captured Holland, amongst the British property destroyed was a quantity of Lowestoft china at Rotterdam, in value several thousand pounds." The trade with Rotterdam was very large, and the ware was sent weekly in hogsheads by way of Yarmouth. These two losses, coming closely together, crippled the company; and the cost of manufacture, through having no coal or any other requisite material in the neighbourhood, preventing them from producing ware so cheaply as could be done in Staffordshire and at Derby and Worcester, the works were closed, after the proprietors had realised considerable sums; and the town thus lost a branch of manufacture which was an honour to it, and which has given it a name in the annals of the Ceramic Art of this country.

The mill for grinding the materials for the manufactory "was in a ravine by the Warrin House on Gunton Dene, where a fine stream of water constantly flows. This was dammed up, and when it had arrived at a certain height, was set to flow over a very large wheel (the largest of the kind at that time in the kingdom), for the purpose of grinding the materials for the china." This water wheel is, I am informed, still in existence. The factory was situated in the town, and the premises are now occupied as a brewery. The street is still called Factory Lane.

It is worthy of note that no mark was used upon Lowestoft china, and that, in consequence, the porcelain there made has generally been indiscriminately denominated by collectors by the ambiguous term "foreign." Marryat mentions a mark of three parallel straight blue lines; but this is evidently an error, as no such examples appear to be known.

I can only express a hope that the foregoing notes on this interesting, but almost unknown, manufactory may be useful to the collector, and may be the means, by calling attention to its productions, of gaining fresh information relative to its history. The information I have embodied in this notice has been got together at the expense of much careful and anxious inquiry, and I have been more than usually particular in describing individual specimens, because as there are no marks by which to guide the connoisseur, it is essential to give him the means of judging by collateral evidence of the genuineness of any specimens which may come under his notice. I trust that now attention has been called to the lost works of Lowestoft, the china made at that place may take its proper stand in the "cabinets of the curious," and that the omissions I have pointed out in the beginning of this "notice" in the official works on the subject, may ere long be fully rectified, and the name of "Lowestoft" be found alongside those of the other famed works of Chelsea, Eow, Worcester, and Derby, and the many other seats of the china manufacture in this kingdom.

## SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF SIR  
ROBERT PEEL, BART., M.P., ETC. ETC.

JOHN KNOX PREACHING BEFORE THE LORDS  
OF THE CONGREGATION, JUNE 16, 1559.

Sir D. Wilkie, R.A., Painter. W. Greatbach, Engraver.

IN Dr. McCrie's "Life of Knox" is described the scene this picture is intended to represent, which took place, during the regency of Mary of Guise, in the parish church of St. Andrew's, Fifeshire, where the zealous preacher, having just arrived from Geneva after an exile of thirteen years, in defiance of a threat of assassination, and while an army in the field was watching the actions of his party, appeared in the pulpit and discoursed to a numerous assembly, including many of the clergy, when "such was the influence of his doctrine, that the provost, bailies, and inhabitants unanimously agreed to set up the reformed worship in the town."

Wilkie himself, when the picture was exhibited at the Academy in 1832, described the personages introduced into it. Close to the pulpit, on the right of Knox, are Blenden, his amanuensis, and Goodman, his colleague; and, in black, Sir James Sandilands, Knight of Malta. Beyond the last-named, in a scholar's cap and gown, is the "Admirable Crichton," student of St. Andrew's. Under the pulpit, with an hour-glass before him, is Wood, the precentor; the boy below is John Napier, Baron of Merchistoun, the inventor of logarithms; farther on is a child waiting to be baptised when the sermon is finished. On the other side of the picture, dressed in red, is Lord James Stuart, afterwards the Regent Murray; beyond is the Earl of Glencairne; and in front, leaning on his sword, the Earl of Morton; behind whom is the Earl of Argyll, whose countess, half-sister of Queen Mary, and the lady in attendance upon her, constitute the chief light of the picture. Above this group is John Hamilton, Archbishop of St. Andrew's, supported by Beaton, Bishop of Glasgow, with Quinten Kennedy, Abbot of Cross Raguel, who maintained against Knox a public disputation. In the gallery is Sir Patrick Learmouth, Provost of St. Andrew's and Laird of Dairsie, and with him two of the bailies. The boy on their left is Andrew Melville, successor of Knox; while beyond him, with other professors of the University of St. Andrew's, is the learned Buchanan; at the back of the gallery is a crucifix, attracting the regard of Catholic penitents, and on the wall above, seen but dimly, is an escutcheon to the memory of Cardinal Beaton.

The picture, unquestionably among the finest, if not the very best, of Wilkie's historical works, was painted for the late Sir Robert Peel, who paid the artist twelve hundred guineas for it—a very large sum at that time. Dr. Waagan, speaking of it, says,—"I fancied I actually saw before me those fanatical Puritans whom Walter Scott so admirably describes, and was again convinced of the congeniality between him and Wilkie. It is not only the vials of divine wrath which the preacher is pouring forth in full measure, the enthusiasm of the scholars, the resigned devotion of the women, and the suppressed rage of the Catholic clergy, especially of an opponent who lays his hand on his sword, that attract us in this picture—but also the accuracy with which the whole transaction, even to the details of the costume of that remote period, is placed before our eyes." The interest of the spectator is centred in the figure of Knox, who is evidently a veritable Boanerges, dealing out threatenings in no mellifluous terms nor graceful style; but the composition is most striking, and is heightened by the contrast of masses of light and shade.

Knox's opposition to episcopacy as well as papacy was only equalled by his objection to queenly government; and this probably may have induced him to speak with greater acerbity and intemperance when preaching before the ladies of the Scottish court during Mary's reign. In his book entitled "The First Blast of the Trumpet against the Monstrous Regiment of Women," he denounces the rule of a woman over a nation or city as "repugnant to nature, contrary to God, and a thing most contrarious to his revealed will and approved ordinance," &c.

## THE PALACE OF WESTMINSTER.

THE thirteenth report of the Commissioners on the Fine Arts, after the usual preamble, proceeds to set forth that the Commission, mindful of the warm interest felt by their late chairman his Royal Highness the Prince Consort, in the advancement and completion of the decorative works of the Houses of Parliament, would have deemed it their duty to have elected another chairman, although without hope of being able to supply, in any adequate degree, that combination of knowledge in Art, of tried experience in business, and of high personal authority, by which the late Prince was distinguished. But the Commission feel themselves relieved from the responsibility of such a step, as they consider their labours so near their termination. The report continues,—"We have the pleasure to report that Daniel Maelise, R.A., has brought to a successful and highly satisfactory termination the large wall painting, in the water-glass method, representing 'The Meeting of Wellington and Blucher after the Battle of Waterloo,' and that he has already begun the corresponding painting representing 'The Death of Nelson.'"

Of the finished picture—"The Meeting of Wellington and Blucher"—an ample description has already appeared in our columns, and likewise a detailed account of the water-glass (stereochrome) method of painting, that in which Kaulbach's great works are executed at Berlin. The following paragraphs contain a remarkable comparison between Mr. Maelise and Mr. Dyce:—"Anticipating the same industry on the part of Mr. Maelise as he has hitherto manifested, we by no means recommend the limitation of his labours even to the two vast surfaces referred to. On the contrary, believing that a painter combining so much skill with so much energy is especially qualified for such undertakings, we recommend that, assuming willingness on his part, such other portions of the Royal Gallery be subsequently entrusted to him as may, according to the principle above explained, still produce a satisfactory arrangement and a relative completeness."

"In the apartment called the Queen's Robing Room, William Dyce, R.A., has, since the date of our last report, been occasionally employed on the largest of the frescoes belonging to the series of subjects he has undertaken to treat in that place from the Legend of King Arthur. The stipulated remuneration for the entire series having been long since received by him, we have only to express our earnest hope that he will see the importance of prosecuting the work with greater assiduity; more especially since his exclusive occupation of the apartment must, as we have observed in our last report, occasion great inconvenience to your Majesty."

Herbert's works in the Peers' Robing Room are then reported on. In a notice last year of these paintings, we stated that Mr. Herbert had destroyed—with the intention of repainting—large portions of completed frescoes. He has been occupied in experiments on the water-glass method, and has determined to adopt it; but the delays occasioned by experiment and repetition are the subject of grave complaint. The general subject undertaken by him is 'Justice on Earth,' and its development in Law and Judgment."

In the Peers' and Commons' corridors the subjects are illustrative of the great contest which commenced with the meeting of the Long Parliament and terminated in 1689. Of the eight frescoes in the Peers' corridor, Mr. Cope, R.A., has already finished five, and the designs for the remaining three have been approved. The Commons' corridor, having the same number of compartments, has been undertaken by Mr. Ward, R.A., "whose name," says the report, "is so highly distinguished by his able treatment of subjects from modern history;" he has finished four of the frescoes, and a fifth has been approved. In sculpture the works in progress consist of statues of British sovereigns, from James I. to William IV., destined to be placed in the Royal Gallery. With regard to the amount that may be required for a time to meet the cost of the works in progress the commission concludes with a hope that the annual sum will be less than £4,000.





SIR D. WILKIE, R.A. PINXT.

W. GREATBACH. SCULPT.

# KNOX PREACHING BEFORE THE LORDS OF THE CONGREGATION

FROM THE PICTURE IN THE COLLECTION OF SIR ROBERT PEEL, BART. M.P.



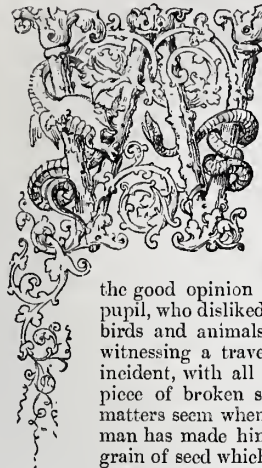




## BRITISH ARTISTS : THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. LXV.—WILLIAM HENRY KNIGHT.



WILLIAM HENRY KNIGHT was born on the 26th of September, 1823, at Newbury, in Berkshire, where his father, Mr. John Knight, kept a school for many years, was well and deservedly respected, and whose married life was so far prolonged, that had he been living in Germany instead of England, he and his wife would have been entitled to claim from their neighbours the honours of a "golden wedding." The son's earliest recollections of Art go back to childhood, for when he was only five years of age, and was attending a dame's school, he won

the good opinion of his preceptress by reclaiming a refractory pupil, who disliked school, by drawing for his amusement various birds and animals. His first effort at composition was after witnessing a travelling elephant pass through the town; this incident, with all its accompanying details, he transferred to a piece of broken slate on his return home. Trivial as such matters seem when childhood has grown into manhood, and the man has made himself a reputation, we see in them the small grain of seed which in after years becomes a goodly tree.

The love of Art grew up with him, and the practice of it, in his own boyish way, engaged much of his school-days, and not unfrequently brought him into trouble during the time when he should have been other-

wise occupied. At the age of twelve, while visiting in London, he was taken to the exhibition of the Royal Academy, then held at Somerset House. This was the first good collection of pictures he had ever seen, and the intense delight it afforded has never been forgotten; but standing out prominently in his recollection, as the work which most riveted his attention, is Wilkie's 'Blind Fiddler.' But Art was not the profession which his parents intended he should follow. On leaving school the boy was placed in the office of a solicitor in Newbury, where his duty compelled attendance from nine in the morning till eight in the evening: still the drawing was not altogether abandoned, and sundry hours, both before business and after, were devoted to the work of the pencil. To the scenes witnessed in the office of Mr. Gray, the solicitor, may be traced, in all probability, the direction which Mr. Knight's practice of Art has taken. Here the county magistrates assembled in weekly petty sessions to try poachers and other minor offenders; and while their worships were administering justice, the lawyer's clerk was amusing himself with sketching the rustic prisoners, witnesses, and spectators. Many of these drawings are still in his possession, and have, doubtless, furnished characters, if not subjects, for his pictures.

From Newbury he removed to the office of another solicitor in a neighbouring town, Speenhamland, where he continued both to draw and to paint during his leisure hours, occasionally obtaining a commission for a portrait from his fellow-townsmen. While in this situation he sent three pictures for exhibition to the Society of British Artists; contrary to what might have been expected, they were all scriptural subjects; two of them were accepted and hung. But the drudgery of the law office became at length so wearisome, and the desire to make painting his profession so strong, that in 1845 he came up to London to try his fortune as a portrait-painter. Having engaged apartments in the Kennington Road, he placed some pencil and chalk portraits in the window of the shop where he lodged. The locality is by no means favourable for a young artist to attract attention from those who could efficiently aid him, by the exhibition of his works, and for several weeks he only sold a single crayon portrait, for which he was paid half a guinea. This was discouraging



Engraved by]

"KNUCKLE DOWN!"

[J. and G. P. Nicholls.

enough, but it is only what happens to scores of artists until their talent is discovered by those who can appreciate and reward it. Brighter days, however, came, and commissions for portraits at two and three guineas each were obtained; this success enabled the artist to maintain himself while studying at the British Museum from the antique. Subsequently he entered the schools of the Royal Academy, and passed

through the usual course of study, varying his work there by copying the paintings by the old masters in the National Gallery. In 1846 he sent his first picture to the Royal Academy, 'Boys playing at Draughts,' it was favourably hung, and, what was of more consequence to the artist, it was purchased at the private view by Mr. Alderman Salomons for the sum at which the artist had valued it. To the worthy alderman Mr. Knight



always expresses his gratitude, not only because he was his earliest patron, but from the kindness and courtesy shown to him on all occasions.

The Rubicon of difficulties was now passed, and Mr. Knight entered upon his future career with expectations which have been adequately fulfilled. Since 1847 he has been almost an annual exhibitor at the Royal Academy, and an occasional contributor to the British Institution; while his works, especially those of the last few years, have found ready purchasers. A glance at the titles only of some of Mr. Knight's principal works will show how closely he has adhered to that line of subject which, with the exception of the three scriptural compositions previously alluded to, he had from the first marked out for himself. In 1850 he exhibited at the Royal Academy a rather large picture, entitled 'A Christmas Party preparing for Blind Man's Buff,' it contains numerous figures, most of whom are grouped round an elderly man, evidently the father of the family, whose turn it is to be blindfolded. The general treatment of this work—which was also purchased by Alderman Salomons—gave great promise of future success. The characters introduced are varied and natural; it is painted with great firmness, and the colouring is true and effective. Of three pictures sent to the Academy in 1852, 'One for Me,' representing a

family of young children clamorous for some apples which the father is distributing among them; 'Catching the Stray Fowl;' and 'Feeling the Bumps—Imitation rather large;' the last, though all are excellent, exhibits in the highest degree the artist's power of observation and expression, his lively conception, and his solid, substantial style of painting. Fun and mischief are the guiding spirits of every urehin Mr. Knight has placed on the canvas in his 'Boys Snow-balling,' exhibited in 1853; the excitement of the contest is capitably sustained by the combatants, who are drawn with a vigour and truth of action not to be surpassed. The same remarks may be applied to 'A Game at Baste-ball,' sent to the Academy in the following year; a small picture, with figures full of action, and painted with the highest finish. 'A Card Party,' exhibited at the same time, is scarcely unworthy the delicate pencil of Meissonnier; and another work of the same year, 'The Humming Top,' represents, in a manner most lively and truthful, a cottage interior with a group of children at play with the toy.

The poet's lines—

"Full many a gem of purest rays serene,  
The dark, unfathomed caves of ocean bear"—

might justly be quoted to describe the Octagon Room in the Academy and



Engraved by]

THE LOST CHANGE.

[J. and G. P. Nicholls.

its contents during the seasons when it was the practice to hang pictures therein. Here, unfortunately, was placed a little "gem" by Mr. Knight, entitled 'Sweep your Doorway, Ma'am?' The interrogator is one of hundreds of London boys who reap a harvest from a heavy downfall of snow in the night, by clearing it from the door-steps and pathway. A better position in the gallery was assigned to another picture exhibited with it, 'The Broken Window—Who threw the Stone?' This work has been engraved on steel for the series of "Selected Pictures," published in our Journal; we therefore defer any remarks upon it till the print appears.

In many of this artist's subjects he brings childhood and age into close proximity; the latter as ministering to the requirements or pleasures of the other. This is the case in 'The Morning Lesson,' an old woman seated at needlework in her cottage, while a child stands by in the act of reading: it was exhibited at the British Institution in 1856. So also in a little composition at the Royal Academy the same year, entitled 'Hark!' another cottage scene, which depicts the father of the household holding his watch to the ear of a young child seated on its mother's lap. 'The Young Naturalist,' exhibited at the British Institution in 1857, is not, as might be expected, a juvenile disciple of Professor Owen, but a country boy

holding a butterfly in his hand, which he examines very closely, more out of curiosity, it seems, or from the pleasure of having captured it, than from any other motive: the subject is worked out with extreme delicacy of touch, and is beautiful in colour. 'A Village School,' in the Academy the same year, is a leaf taken out of Mr. Webster's sketch-book, but only used as a hint; Mr. Knight is not a plagiarist. There is a storm brewing in that rural scholastic establishment, for the Dominie has risen from his seat in anger to chastise a delinquent, whose companions look on with varied emotions to see how the fray will terminate: the incident is capitably sustained through the whole composition.

'KNUCKLE DOWN,' one of the subjects we have engraved, was exhibited at the British Institution in 1858. It requires no connoisseurship to criticise this picture, for there are few among us who have so far forgotten our days of boyhood as not to remember how we prized our favourite "taw," and how we compelled our adversary to "knuckle down" when there was a disposition on his part to evade the law of the game of marbles. The truthful manner in which the figures are disposed, and their easy, natural action, are evident enough. Mr. Knight also sent that year to the Academy two pleasing little pictures, one called 'Nature and Art,' a



young girl dressing a child's hair; and 'Blowing Bubbles,' a group of juveniles at a cottage door, in the midst of whom is an older personage with a tobacco-pipe and soap-dish, blowing bright bubbles for their amusement. The effect of sunshine in this work is admirable.

'THE LOST CHANGE,' another of the pictures we have selected for engraving here, was seen at the Academy exhibition in 1859. The composition is perhaps a little obscure without the title, but with this it is intelligible enough. 'A little girl, sent on an errand, has had the misfortune to drop the "change" she has received into the gutter by the roadside; among the passers by, some of whom are making search for the lost treasure, is the venerable minister of the parish, who, probably, like the "Man of Ross," is considered "rich on forty pounds a year;" but the benevolent old man, whether his income be little or much, has opened his purse, and will dry up the tears of the young mourner by replacing what she is deficient. "The subject," as was remarked when the picture was exhibited, "is dignified by so much good work having been bestowed upon it." Another of this year's pictures, also hung at the Academy, must not be passed over without reference—'In Training for the Derby,' some boys playing "at horses."

When a painter makes children, in their habits, customs, and amuse-

ments, the subjects of his pictures, he never need be at a loss for a scene; mischievous as monkeys, playful as kittens, as they are often said to be, "unstable as water," as they certainly are,—

"Pleased with a rattle, tickled by a straw,"—

and in all a diversity of character not less demonstrative than in a company of grown-up men and women,—he finds in the study of these youngsters endless themes for his pencil. Thus in Mr. Knight's picture of 'The Mask,' at the British Institution in 1860, we had a group of children, one of whom disguises himself in a hideous covering of this kind, to the delight of some, to the alarm of others, of his companions. In 1861 he exhibited at the Academy, with another picture, 'An Unexpected Trump,' in which the characters introduced are a party of rustics—but not children—playing at whist. The picture was noticed at considerable length in our columns at the time, and due justice was rendered to the artist for the admirable manner in which the subject was treated, accompanied, however, with a regret that it had so little novelty as to render it less attractive than its merits, as a painting, deserved.

'THE COUNTERFEIT COIN' is engraved from the sketch, or original idea, for the work exhibited at the British Institution last year, and which con-



Engraved by]

THE COUNTERFEIT COIN.

[J. and G. P. Nicholls.

tains several more figures. As an example of minute, delicate painting, it equals any work of the old Dutch masters, while it shows more power of expression in the characters. According to our reading of the story as it appears on the canvas, the little girl has been sent to market, and returns with a piece of bad money of some kind, which her parents detect, and now bring her back to the fish vendor, from whom she says it was received. The fact is evidently disputed: the old woman denies all knowledge of the money, while the child as urgently persists in her statement; and to judge from the countenances of each—though this is anything but safe and conclusive testimony—there can be little doubt who speaks truth, and who is asserting a falsehood. Whenever there is a disturbance of any kind in a public thoroughfare, though it may be, as here, in a quiet country town or village, there will assuredly be gathered a lot of idlers; so we find a group by the fish-stall, prominent among whom is the boy with a youngster on his back. A true bit of nature is the pair; he with his hands dug into his trousers pockets, and leaning against the street-post, while his little burden "hangs on" as easily as circumstances admit. Another capital pair—introduced by way of balance, it seems—is the small boy nursing a kitten. This, in its way, is a picture of high class.

'Peace versus War,' and 'Rivals to Blondin,' were in the Academy exhibition of 1862; the former is not an agreeable subject, though it is well painted; the latter, some boys balancing themselves on a rustic paling, is as humorous in treatment as it is truthfully represented. In the present year he sent to the British Institution 'Playful as a Kitten,' and 'A Visit from the Parson's Daughter,' the latter has been purchased by a prize-holder of the Art-Union of London. In the Academy there hangs only 'A Study from the Country,' a slightly-painted sketch of an old man's head and bust. The absence of anything more important is attributable to indisposition, Mr. Knight having been almost incapacitated for labour for several months past. The last report we had of his health was more favourable, and we trust to meet him next season in undiminished strength, and with his humorous powers as lively as ever. His pictures are always pleasant to look upon, even by those who are unable fully to appreciate their artistic merits; he has the perception to take hold of the salient points of an incident, and to adapt them to a truly effective purpose. With such talent for composition, colour, and execution as he possesses, he might reasonably forego the small cabinet-size canvases on which he usually works, and employ larger.

JAMES DAFFORNE.



## THE ARUNDEL SOCIETY.

A FULL tide of prosperity has flowed to the rooms of this society in Old Bond Street. Visitors to London, and other strangers to the good works of this association, should avail themselves of the liberal grant of free admission to the valuable series of copies from Italian frescoes there on view. The exhibition will be found to be little short of an epitome of Italian Art from the time of Cimabue to Leonardo, Luini, and Raphael. Some of the masters in this historic chain are represented by chromo-lithographs, already issued to subscribers; others are seen by the original drawings, made expressly for the society from the frescoes themselves. The earliest in the series date back to the period of Cimabue, in the thirteenth century; the latest, consisting of photographed drawings from the two tapestries in the Vatican—wanting in the Hampton Court collection—come down to the closing years of Raphael's life, in the sixteenth century. It will thus be seen that the period embraced is the most momentous in the history of Italian painting—a period which saw the rise, and witnessed the struggle, and enjoyed the full consummation, of those schools of sacred Art which have been the wonder and the worship of all subsequent ages.

The society, as careful watchers over, and in some sense almost the guardians of, the great frescoes of Italy, have established, it will be remembered, a special fund for the copying of works which may be fast falling to decay. The removal of political and other restrictions, the establishment of at least temporary tranquillity, and not less the precarious tenure upon which all power in Italy is held, with the consequent danger of commotion or open war, and its attendant peril for every Art-treasure, determined the council of the Arundel Society to seize on the present favourable opportunity for obtaining permanent records of the great Italian masterworks. Some zealous friends—zealous because they expect that this society will hold, as we have said, faithful wardenship over the Italian frescoes—have given donations towards this "copying fund," and further contributions for the continued prosecution and completion of the good work are still solicited. The first-fruits of the enterprise are now to be seen hung in the rooms of the association. Among these we may enumerate 'The Adoration of the Kings,' the masterpiece of Perugino, at Citta della Pieve; the important works by Mantegna, in the Church of the Eremitani, at Padua, including especially 'The Martyrdom of Saint Christopher;' the early compositions lying at the foundation of the great middle age revival, painted by Cimabue, Buffalmacco, and Simone Memmi, in the Church of St. Francis, at Assisi; and lastly, coming later, four beautiful compositions, by Luini, at Saronno, near Milan, certainly the very choicest of the numerous paintings with which this artist has adorned the cities of Lombardy. It will thus be seen that in some sort the Arts which flourished in the plains of Milan, and in the cities of Padua, Florence, and Rome, have been transplanted to Old Bond Street, London.

Several distinct geographic and chronologic centres of operation have been occupied by the forces of the society. They first sat down in Padua, and besieged the Arena Chapel of Giotto, which fairly fell into their hands in the course of a few somewhat tedious years. After several discursive and successful enterprises, ranging from 'The Death of St. Francis,' by Ghirlandajo, in the Sta. Trinita, Florence, to 'The Virgin and Child,' by Leonardo da Vinci, in Rome, an arduous effort has more recently been directed against a second chief centre. The well-proved artist in the employ of the council received instructions to make accurate copies of the momentous frescoes in the Brancacci Chapel of the Carmine, Florence. We need scarcely tell our readers that these works of Masolino, Masaccio, and Lippi wrought little short of a revolution in the Arts of the fifteenth century. It was in this Brancacci Chapel, before these tentative, yet consummate works, that Michael Angelo, Raphael, and others studied even in humility. This chapel is, indeed, among the most hallowed shrines in Italy; and

when we add that these master productions have hitherto only been known through the medium of unfaithful engravings, we need scarcely say that the Arundel Society is doing great service to every true and serious student by giving trustworthy reproductions of these works, which are themselves an epoch. It is, however, we confess with some anxiety, that we watch the progress of an undertaking of this grave moment. Such works should be entrusted only to the most skilled hands; and from close observation, we know that while a chromo-lithograph, about to be issued in this series, is little short of perfect, another, which preceded it, was mawkish in colour and undecided in execution. This we say boldly, chiefly with the purpose of supporting the council in the invidious duty we know they have sometimes fearlessly to perform. It is a duty they owe to their subscribers, and a still more sacred duty by which they are bound to the great Italian masters, that they should reject all spurious work, and give their fiat only to the best chromo artist, whoever he may be.

This Brancacci Chapel of Masolino, Masaccio, and of Lippi, then, we would designate as the second chronologic and geographic centre of the Arundel operations. Around the third the society is now making its first approaches. We have already said that copies have been executed of the frescoes of Cimabue, Buffalmacco, and Simone Memmi, in the famed Convent Church of Assisi—famed no less in the domain of Art than in the realm of religion. We desire that this good work may be prosecuted to completion. We wish that the power and the popularity which the Arundel Society has now attained may be directed to undertakings of this magnitude and import. Mere desultory efforts, the publication of miscellaneous and disconnected works, may gain public applause and attract subscribers; but we are glad to know that the Arundel Society has now attained the proud position most to be desired after, whether the sphere be politics, literature, or Art—that it has reached, we say, the strength which can fearlessly incur, and even, if needs be, court, direct unpopularity. In other words, this society can brave the publication of a high class of works, which cannot be ventured on by mere private mercantile houses—works which appeal to the educated few, which supply the wants of earnest students, and which tend to exalt Art in this country. We have enumerated three such archæologic undertakings—Giotto's Arena Chapel at Padua, the Brancacci Chapel in Florence, and the Convent Church of Assisi. Fully to perfect this task, so laborious and delicate, some critical dissertations and biographical narratives are still required. Mr. Ruskin kindly supplied the needful comments on the Giotto Chapel, and Mr. Layard has written careful monographs on Ghirlandajo and other of the Italian masters. Mr. Layard we can only hope may find leisure to settle into publishing form his accumulated data touching the schools of Florence, and thus set at rest, if possible, the many questions with which German critics have especially perplexed the paintings of the Brancacci Chapel.

The preceding is by no means a complete enumeration of all the works which the Arundel Society, in its unparalleled enterprise, have now in hand; but at any rate the sketch here given is in its general outline sufficiently intelligible. In conclusion we express the hope that the grand projects thus indicated may be carried out with judgment and detailed knowledge to systematic completion. Each great school, master, and epoch in Italian Art should in turn be treated with just impartiality. Schools spiritual and schools naturalistic, masters immature and masters fully developed, epochs commencing at the early dawn and touching upon descent, should each contribute characteristic works towards furnishing the grand gallery dedicated to the Italian Arts. The Arundel Society, we repeat, is now in a position to do just whatever may seem best in the interest of that high culture they seek to promote. In fine, overwhelming prosperity compelled the council at the last annual meeting to take measures by which limits might be set to the further increase of members. A premium will thus be put on the vested interest of the present subscribers.

## THE TURNER GALLERY.

## LINE-FISHING OFF HASTINGS.

Engraved by W. Miller.

A "FRESH-WATER" angler would be disposed to question the appropriateness of the title of this picture, seeing that "line-fishing," in his phraseology, means angling with a rod and line, of which there are no signs here. But a "deep-sea" fisherman, who recognises the corks floating on the surface of the water, will admit that the artist has not miscalled his subject. These corks support a strong line—seen in the picture—to which a number of thinner lines, with baited hooks, are attached; in other words, fishing by this method is sometimes employed on the coast instead of the use of the net, or trawling.

The picture was painted in 1835 for Mr. Sheepshanks, and now forms part of the collection in the National Gallery at Kensington which bears his name. Like the majority of Turner's professed views, this is topographically incorrect, even as Hastings was nearly thirty years ago; but in composition and treatment it is an exceedingly fine work. The foreground is occupied by the fishing-boats, which are well placed for pictorial effect, and sit lightly on a sea that the men in them would call "lively," for the wind is fresh, as evidenced by the sails of the collier-boat standing out from the land, and by the lines of wave rolling over the beach. The sea in the middle distance is white with sunshine; the nearer part seems to be under the shadow of some heavy passing clouds, an arrangement which enabled the artist to throw all his force of colour into this portion of the composition. The view is closed in by the lofty rocks of fawn-coloured sandstone on both sides of the town, which lies nestling among them sheltered from the blasts of the north and east winds; the hills on the left stand forward against a somewhat dark grey sky, above which a mass of light fleecy clouds, broken into irregular but picturesque forms, is hurried along by a stiff breeze.

Hastings, like some other towns on the south-eastern coast of England, has seen various changes. Nothing positive is known of its origin, or whence its name was derived. There is a tradition that at the close of the ninth century the Danes, with a vast fleet of ships, about two hundred and fifty, it is said, "under the command of the pirate Hastings, landed at the mouth of the river Rother, near Romney Marsh, and immediately possessed themselves of Apaldore, where and at Hastings, so called after their leader, they constructed forts, and ravaged all the coast to the westward of the country." Whether this be true or not, it is quite certain that nearly one thousand years after a young Danish princess landed at a town scarcely an hour's journey, as we travel at the present time, from Hastings, and, without fleet or army, soon took possession of the whole British nation, in its respect and affection; and thus the Princess Alexandra has shown herself a mightier conqueror than her barbaric ancestors, sea-kings though they were assumed to be. Edward the Confessor granted a charter to Hastings, which was confirmed by other monarchs down to the time of Charles II., who greatly extended it. During the last century and the early part of the present, the town was little more than a residence for fishermen and others engaged in the coasting trade, though one of the Cinque Ports, and as such possessed many privileges denied to other places of far greater importance, including that of sending two members to parliament, who, with the other members for the Cinque Ports, had the honour of bearing the canopy over the king at his coronation.

Within the last quarter of a century Hastings, with the adjacent town of St. Leonard's, has become one of the most fashionable places of resort on the southern coast; the beauty of the surrounding country being one source of attraction, while the mildness of the air, arising from its sheltered situation and its southern aspect, peculiarly suits it for persons of delicate constitution. The walks and drives in the vicinity are exceedingly lovely, and the historical associations connected therewith—especially those having reference to the town and abbey of Battle, a few miles distant—add greatly to its interest.





J.M.W. TURNER. R.A. PINXT

W. MILLER SCULPT

LINE FISHING OFF HASTINGS.

FROM THE PICTURE IN THE SHEPESHANKS COLLECTION, SOUTH KENSINGTON







## THE MEMORIAL OF 1851.

THE "Memorial" of the Great Exhibition of 1851 has been inaugurated in the gardens of the Horticultural Society. There have been few occasions, of late years, in England, where so many of its leading worthies met together. Although the Queen was not present, the several branches of her beloved family were—accompanied by nearly all the ministers of state, the heads of several learned bodies, the mayors of the principal cities and towns of England, Scotland, and Ireland, the Royal Commissioners of 1851 and 1862, and the Executive Committee by whose labours the work has been accomplished. The main purpose of the assembly was to do honour to the memory of the Good Prince Albert, to whom the world is indebted for the immense benefits it derived from the Exhibition. That purpose has been thoroughly achieved. The Queen has obtained another strong proof of sympathy and affection, and the gratitude of the country has found another enduring record. The newspapers of the day have so fully detailed the proceedings that it will be unnecessary for us to repeat them here. It will suffice to state that nothing disturbed the perfect harmony of the ceremonial. The Queen had previously seen and fully appreciated the work of the sculptor. Not only from her Majesty and the Prince of Wales did he receive well-deserved compliments; the thousands who were present were warm in their admiration; the press, without an exception, has confirmed the verdict of the public, and it certainly is not too much to say that the garden of the Horticultural Society contains the best of the national monuments as yet erected in England.

It was worth waiting for, and it has been waited for long. Nearly eleven years ago a meeting at the Mansion House resolved that a record of the Exhibition, and a statue of its founder, should be placed, by public subscription, on the site of the famous Crystal Palace in Hyde Park. Why it is not in the place intended, and where it seems imperatively "due," it is now needless to inquire; neither can it now be useful to comment on the difficulties placed in the way of the Executive Committee, which compelled them to abandon their original plan of placing this lasting record where it might be seen by the whole public, and to present it to the Horticultural Society for erection in their gardens, where it can be admired but by few. Certain it is that the Prince Consort had been persuaded by the "authorities at South Kensington"—First. That the sum subscribed was too small to produce a work worthy of the event commemorated; secondly, That the sculptor selected was not competent to the proper performance of so important a task; and thirdly, That a gentleman high in their favour and confidence was the right person to do this work, and ought to do it—in the teeth of honour and justice. The Good Prince, before his lamented

death, had been entirely convinced that "the authorities at South Kensington" were, to say the least, "mistaken;" and that the Executive Committee, who had resolved upon honourably

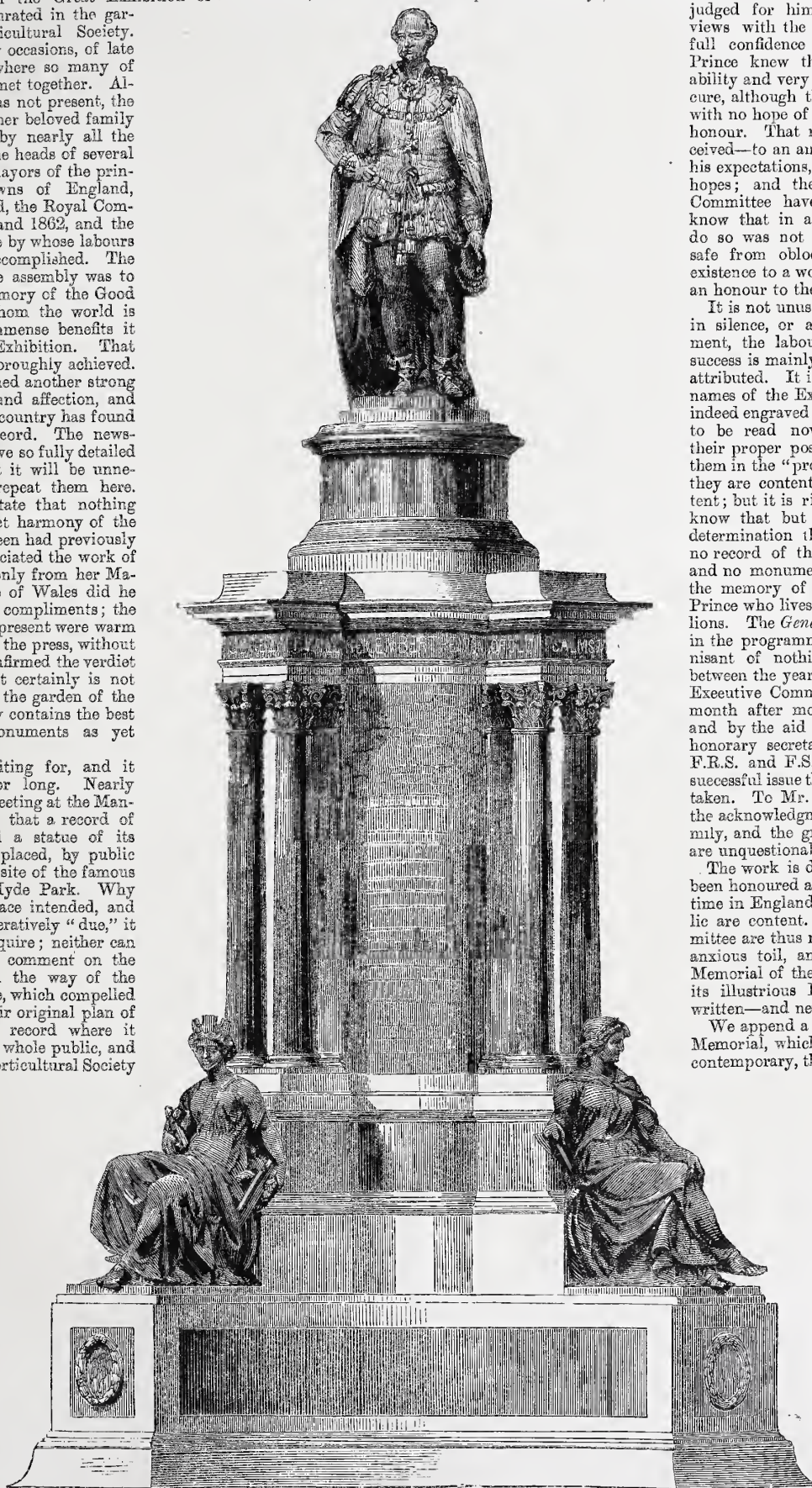
nations, had acted wisely and right. He had seen Mr. Durham's work in nearly all its stages; all the doubts he had been taught to entertain had been removed. It is sufficient to say he had judged for himself; repeated interviews with the sculptor had created full confidence in his powers. The Prince knew that a work of great ability and very large interest was secure, although the artist was working with no hope of other recompense than honour. That recompense he has received—to an amount not only beyond his expectations, but far exceeding his hopes; and the Executive Memorial Committee have the gratification to know that in acting justly—when to do so was not agreeable, nor indeed safe from obloquy—they have given existence to a work that is a credit and an honour to the country.

It is not unusual in England to pass in silence, or at least without comment, the labours of those to whom success is mainly, if not entirely, to be attributed. It is so in this case. The names of the Executive Committee are indeed engraved in "enduring granite," to be read now and hereafter, and their proper position was accorded to them in the "procession." We believe they are content, and more than content; but it is right the public should know that but for their energy and determination there would have been no record of the Exhibition of 1851, and no monument to associate with it the memory of the Great and Good Prince who lives in the hearts of millions. The General Committee figured in the programme, but they were cognisant of nothing connected with it between the years 1852 and 1863. The Executive Committee met continually month after month, year after year, and by the aid of their indefatigable honorary secretary, GEORGE GODWIN, F.R.S. and F.S.A., they brought to a successful issue the task they had undertaken. To Mr. Godwin their thanks, the acknowledgments of the Royal family, and the gratitude of the public, are unquestionably and eminently due.

The work is done: the sculptor has been honoured above any artist of our time in England; critics and the public are content. The Executive Committee are thus rewarded for long and anxious toil, and the history of this Memorial of the Great Exhibition and its illustrious Founder need not be written—and never will be!

We append a brief description of the Memorial, which we borrow from our contemporary, the *Builder*; and we are also indebted to the liberal courtesy of the proprietors of that work for the engraving of the Memorial introduced on this page.

"The Memorial stands on a stone basement, erected to receive it by the Horticultural Society, at the head of the lake and facing the conservatory. The idea embodied is Britannia (typified by the Prince), supported by the four quarters of the globe,—marking that the Exhibition originated in England and was supported by all other nations. The monument is 42 feet in height and 18 feet across the base at the angles. The inscriptions are very full. On the south face



THE MEMORIAL OF THE GREAT EXHIBITION OF 1851.

performing the contract they entered into when inviting the competition of sculptors of all

in height and 18 feet across the base at the angles. The inscriptions are very full. On the south face



are the names, incised and gilt, of all who were mainly interested in the Exhibition; on the east face is a complete list of the exhibiting countries; on the west are the salient statistics of the Exhibition; while the north face is thus inscribed:—

ERECTED  
BY PUBLIC SUBSCRIPTION.  
ORIGINALLY INTENDED ONLY TO COMMEMORATE  
THE INTERNATIONAL EXHIBITION  
OF 1851,  
NOW  
DEDICATED ALSO TO THE MEMORY OF  
THE GREAT AUTHOR OF THAT UNDERTAKING,  
THE GOOD PRINCE,  
TO WHOSE FAR-SEEING AND COMPREHENSIVE  
PHILANTHROPY ITS FIRST CONCEPTION WAS DUE;  
AND TO WHOSE CLEAR JUDGMENT AND UNTIRING  
EXERTIONS IN DIRECTING ITS EXECUTION  
THE WORLD IS INDEBTED FOR  
ITS UNPRECEDENTED SUCCESS.

ALBERT FRANCIS AUGUSTUS CHARLES  
EMANUEL,  
THE PRINCE CONSORT,  
BORN AUGUST 26TH, 1819. DIED DECEMBER 14TH, 1861.

"He was a man! take him for all in all,  
We shall not look upon his like again."

SCULPTOR—JOSEPH DURHAM.

EXECUTIVE COMMITTEE:  
THOMAS CHALLIS, *Lord Mayor 1851, Chairman.*  
FRANCIS BENNOCH.  
T. B. BRANDRETH GIBBS.  
GEORGE GODWIN, *Honorary Secretary.*  
PETER GRAHAM.  
S. CARTER HALL.

"The body of the Memorial is of grey granite from the Cheesewring quarries: the columns and ante and the panels in the plinth are of red polished granite from Aberdeen. The statue of the Prince, in the robes of the Great Master of the Bath, and the statues of the four quarters of the world, are of bronze, produced by Messrs. Elkington by means of the electrolyte process. Of this same material, too, are the caps and bases of the columns, and the medals in the plinth."

### ENLARGEMENT OF CARTE DE VISITE PORTRAITS, BY AN IMPROVED ADAPTATION OF THE SOLAR CAMERA. APPLICATION OF PHOTOGRAPHY TO PAINTING ON CANVAS AND ENAMELS.

We have been recently favoured by Mr. Claudet with a private view of a numerous collection of photographic portraits enlarged from the carte de visite, and have had the opportunity of seeing the process of their enlargement. The solar camera is furnished with an achromatic lens twelve inches in diameter, turned to a moveable mirror reflecting the sun. This lens concentrates an intense light upon the small negative portrait, and by the refraction of an ordinary camera obscures the image of that negative is thrown upon the paper prepared for the large portrait, which is placed, in the room darkened for the purpose, on a vertical frame, at a certain distance determined by the amount of enlargement required, and in a few minutes the increased picture, so far as the Art work of the sun is concerned, is complete. There is no limit to the possible increase of size. Having in hand a colossal figure, an artist may have before him to work from a whole-length portrait of any required dimensions, ten, twelve, or twenty times the size of life, and with, too, the all-important certainty that whatever may be the size, the proportions will be absolutely true, and the whole in perfect drawing. How this is, is not difficult of explanation. The carte de visite is taken with the sitter at a proper distance from the camera, at which the focus is known to be mathematically exact; and at the time the original portrait is taken, the proportion to life-size is marked

upon the negative. The distance of the sitter, the absolute accuracy of focus, and the rapidity—almost instantaneous—with which the portrait is taken, ensure a picture true to life, every portion of it in perfect drawing, and altogether avoiding what has been called the reproach of photography—any feature being unduly enlarged, or any part being distorted or out of perspective. The negative is placed at a certain point on a divided scale within the apparatus, and this, with the amount of enlargement required, determines absolutely the point on another scale in front of the camera, where the screen, or paper, to receive the enlargement must stand. In all this there is no error, or possibility of error. If the sitter, for instance, has been, say, twenty-two feet from the camera in which the negative is taken, if this negative be placed in the same position within a solar camera of the same focus, the picture on a screen at twenty-two feet distance will be life-size. The sitter and the picture assume, in fact, the places of each other. In taking the miniature portrait, the sitter is diminished, say, twenty times to the size of the carte; in taking the enlarged photograph, the carte is magnified twenty times to the size of the sitter. There can be no distortion, no exaggeration, no unreality or untruthfulness in the diminution of the sitter to the carte; every feature, every portion of the figure, every accessory, every fold of drapery, is diminished throughout equally; and so the enlargement, which might very fairly be called a restoration, is equal in every part throughout. In both cases the accuracy is certain; the focus is mathematically true. The little carte has nothing but the sitter, as the sitter was; and the enlargement, however great, has nothing but the little picture.

Several of the enlargements in this collection are bust, half-length, and life-size; but the most pleasing and more convenient proportion are those enlarged about nine times, to a size of 28 by 24 inch pictures. There is all the roundness and softened outline of life; no imagined picture, but nature's truth; the very being that the sun shone on when the sun's self took the picture.

As an aid to artists, these enlarged portraits must be invaluable. They can choose their own pose for the carte, can have several different, can try how they each look enlarged, can select from amongst them. The artists can be supplied with the real photograph enlarged to paint upon it; but for large portraits they will prefer the new ingenious process proposed by Mr. Claudet—to have the life-size portrait thrown by the solar camera upon their own canvas, forming no permanent picture there and leaving no mark, but remaining as long as the artists need for them to make their drawing in outline, or even finish the portrait upon the canvas without drawing a line; to paint, as it were, upon the very face itself; and still there will be the face before them unchanged to work upon; and if they would test how they are progressing, and how their colour accords with nature, they have but to shut out the image of the camera in order to examine their picture by the admitted light of the day. While the image of the solar camera is thrown on the canvas, there is no more instructive study for the artist than to place the palm of his hand before the canvas, and so let the real skin receive a part of the features, and he is then struck with its look of warmth, transparency, and life. No true artist will despise these lessons from nature as they are taught by photography. Small or great, up to life-size, these pictures are what a human eye sees, perfect pictures for one eye, represented by the one glass of the camera. No artist can paint more. He can choose which eye he pleases—the left eye to show most of the left of what he paints, or the right eye, and so show farther round the right; but no artist can paint at once the pictures of both eyes; for this we must have the camera with two glasses, one representing each eye, the picture from each, and the stereoscope that, putting them together, as the eyes put their two pictures together, gives the roundness, projection, and relief of nature. The effect of these stereoscopic pictures, with their truly magic illusion, is shown in a number of specimens exhibited in Mr. Claudet's gallery. As for the improvements in the solar camera by which the enlarged pictures are taken, they really consist in the adaptation of the scale by which the

focus in any camera, and the relative place of the carte de visite negative on one side of the camera and the screen on the other, are both determined. These depend upon a matter of great scientific importance—the true measurement of the focus of a lens, or rather the determination of the point from which the focus is to be measured. On these subjects Mr. Claudet read papers at the British Association in 1861 and 1862, and at the Photographic Society, June 3, 1862, and to these we must for the present refer our readers.

The application of photography to the decorative portraiture on enamel and of porcelain, is the invention of M. Lafon de Camarsac. The picture is printed on the enamel or porcelain from the negative by the carbon process, and burnt in. This can be painted upon with metallic colours after the usual manner of enamels, and the colours are fixed in the stove precisely like any other painting upon porcelain. The advantage is that we may have, and it is our great want at present, human figures or real landscapes indestructibly fixed in true drawing and with the minutest details, at a moderate cost, upon articles of use and ornament in porcelain. Among Mr. Claudet's specimens of photographs burnt in on enamel, we remarked a beautiful pair mounted in bracelets, representing the portraits of the Queen and Prince Consort, ordered by her Majesty some time before the death of the lamented Prince. The painting is well executed, and the likenesses are excellent. On the whole, the extensive and truly artistic gallery of Mr. Claudet is worthy of a visit.

### ART IN SCOTLAND AND THE PROVINCES.

GLASGOW.—The exhibition of the "Institute of the Fine Arts" is announced to open on the 2nd of November; all works intended for exhibition must be delivered at the gallery in Glasgow on the 16th and 17th of October. Mr. Joseph Green, 14, Charles Street, Middlesex Hospital, is the London agent, and will receive works till the 13th of October, and afford any information on the subject which artists may require. The committee of the society has voted the sum of One Hundred Guineas to be awarded in premiums for the best pictures contributed, but with the condition that they are of sufficient merit, and have not been painted longer than two years. This sum is apportioned thus:—Fifty Guineas for the best Historical or other Figure Picture, in oil; Thirty Guineas for the best Landscape, Sea, or Coast View, in oil; and Twenty Guineas for the best Water-Colour Picture, irrespective of subject.

BIRMINGHAM.—Messrs. Henry Bettridge and Co., proprietors of the extensive papier-mâché manufactory in this town, have just executed a magnificent and costly suite of drawing-room furniture in this material, and also a number of other objects, both for household use and for ornament, which are intended for the Nizam of Hyderabad. The furniture consists of a massive loo-table, two reclining chairs, two couches, twelve oval back chairs, an oblong sofa-table, a variety of light occasional chairs, and two tea-tables. The miscellaneous articles include writing-cases, blotting-books, stationery cases, inkstands, &c. The whole are painted and inlaid in the richest and highest style of decorative Art; and they will be the means of extending the taste and ingenuity of the British workman to a remote part of our Eastern empire.

BRISTOL.—The casket forming part of the bridal gift presented by the citizens of Bristol to the Princess of Wales is a very elegant specimen of workmanship, reflecting great credit on the taste and judgment of the manufacturers, Messrs. C. and W. Trapnell, of that city; the design and model being by Mr. Caleb Trapnell, senior partner in the firm. The body of the casket is of ancient oak, a portion of an old beam taken from the church of St. Mary Redcliffe; the ornaments are of box-wood, very exquisitely carved in floral decorations. The lid is divided into panels, each of which has a small painting inserted. On the base are sculptured the names of some of the worthies of Bristol—Cabot, Penn, Chatterton, Sir T. Lawrence, and others.

BURSLAM.—The committee for erecting the Wedgwood Memorial Institute at this place, has issued a notice that all designs submitted in competition "for the ceramic treatment and decoration of the block façade of the Institute, which is to be con-



structed according to the accepted design of Mr. G. B. Nichols," must be sent to the care of the porter of the Architectural Union Company, 9, Conduit Street, London, on or before November 2, 1863. All particulars respecting terms, &c., of the competition may be obtained of the same person. The prizes offered for the best designs are respectively £25, £15, £10, and £5.

CAMBRIDGE.—Mr. Foley, R.A., has received the commission to execute the memorial statue of the late Prince Consort for this town.

IPSWICH.—The annual distribution of prizes to the pupils of the School of Art has taken place, when twelve medals and several minor prizes were presented. The government inspector reports favourably of the condition of the school.

KIDDERMINSTER.—The School of Art in this town, which has only been established little more than a year, now numbers ninety students, out of whom more than one-fourth are designers, or engaged in businesses where Art-designs are required.

LIVERPOOL.—The memorial of the Duke of Wellington was inaugurated on the 18th of May. It takes somewhat of the form of the Nelson column, in Trafalgar Square, except that it is of the Doric order, and not Corinthian. The total height, including the steps, pedestal, and statue, is 132 feet. The design was furnished by Mr. A. Lawson, of Glasgow; the statue is by Mr. G. Lawson, Liverpool. Of the four panels on the sides of the pedestal, one will contain a bas-relief of the final charge at Waterloo, and the others will record the military achievements of the dead hero.

NEWCASTLE-UNDER-LYME.—It is proposed to erect a suitable building in this town for the use of the pupils in the School of Art, whose number, as stated in the report read at the last annual meeting, amounts to 360. The number of prizes awarded at the last annual examination was thirty-eight. It is stated that half the cost of the school is defrayed by public subscription.

PLYMOUTH.—The annual examination of the works executed by the pupils of the Plymouth School of Design took place in the month of May, when five medals were awarded, and honourable mention was made of the drawings of two students.

SALISBURY.—The inauguration of the statue, by Baron Marochetti, of the late Lord Herbert of Lea, was announced to take place on the 29th of June—after our sheets were all at press. It will—or, we may now say, it does—stand in the market-place, immediately in front of the Council Chamber. The inscription on the pedestal is simply "Sidney Herbert."

SOUTHAMPTON.—The annual distribution of prizes awarded to the pupils of the Southampton School of Art, was made, a short time since, by the Lord Mayor of London, M.P., in the presence of a numerous company. This school retains about the same number of pupils it had in the preceding year, but Mr. Baker, the head-master, expressed his regret "that many of them pursue their studies in a desultory manner. There are numerous instances of students entering three and four times in the course of the year—coming for a month or two, and then staying away for a similar period. Of course this is detrimental to their progress, and they necessarily do not derive that benefit from the instruction that a continuous study in the school would give them." The usual annual examination and inspection by Mr. Eyre Crowe, of the Department of Art, took place in October last. The proposal for locating the School of Art on the second floor of the Hartley Institute is still under the consideration of the council, and it is hoped it will receive its favourable consideration, as the premises at present occupied by the school, although adapted for elementary drawing, present many difficulties to the studies of more advanced students, and thus prevent the full development of the artistic talent of the locality.

STROUD AND GLOUCESTER.—An exhibition of the drawings made by the pupils of these two schools, which are under the direction of Mr. J. Kemp, was lately opened. Thirteen students of the Stroud School received medals, and six drawings were selected for the national competition. Twelve pupils of the Gloucester branch were awarded medals, and five of their works were to accompany those from Stroud to South Kensington.

YARMOUTH.—Eight medals and seven books, besides other prizes, the whole amounting in number to 130, were distributed at the last annual examination of the pupils in the Yarmouth School of Art. We cannot understand this wholesale kind of reward: it must certainly tend to lessen the value of such distinction. It was stated at the meeting that the standard of examination was so low that almost every pupil obtained a prize. If this be so, the whole thing is an absurdity.

## PICTURE SALES.

THE lengthened report we deemed it necessary to give in our last number, of the sale of the Bicknell collection, compelled us to postpone to the present month notices of several sales which took place about the same time and at subsequent dates. The omission is now supplied.

On May 2, Messrs. Christie, Manson, and Woods sold a small but good collection of paintings and water-colour drawings, the property of the late Mr. H. Charlton, a gentleman who resided in Cheshire. The works which realised the highest prices were,—'View near Dorking,' P. Nasmyth, 176 gs. (Vokins); 'Cockle Gatherers: Children on the Sea Shore,' W. Collins, 158 gs. (Grundy); 'The Mountain Spring,' a girl and child drinking at a fountain, P. F. Poole, 175 gs. (Grundy); 'Fruit and Flowers,' Van Oss, 100 gs. (Ensom); 'The Wreck of the *Zuyder-Zee*,' Koekkoek, 145 gs. (Vokins); 'Edinburgh,' P. Nasmyth, 175 gs. (Vokins).

In the same rooms were sold, on May 9, the collection of Mr. G. H. Morland, a descendant of the painter of this name. The pictures consisted chiefly of works by the old masters, with a few specimens by Morland and other English artists; among them were,—'Interior of an Apartment, with Cavaliers and Ladies singing and drinking,' P. De Hooghe, from the Salt-marsh gallery, 145 gs. (Cox); 'The Grand Canal, Venice,' with its companion, 'The Doge's Palace, Venice,' Canaletti, 145 gs. (Stewart); 'An Interior,' with two men and a child seated at a table, a woman by the fireside in the background, A. Ostade, from the Saltmarsh gallery, 135 gs. (Pearce); 'La Petite Affligée,' Greuze, 170 gs. (Rippe); 'Italian River Scene,' with ruined temples and cows in the foreground, Claude, 120 gs. (Smith); 'An Interior,' with a lady seated paring apples near a table covered with a rich Persian carpet, N. Maes, 165 gs. (Woodin); 'A Village on a Frozen River,' numerous figures skating, A. Van der Neer, 205 gs. (Cox); 'A Dutch Town on the Banks of a Canal,' with figures under a group of large trees, an exquisitely painted picture by Vander Heyden, 230 gs. (Rippe); 'The Courtyard of a Palace,' with cavaliers and other figures, a work of almost miniature size, and by the same painter, 75 gs. (Van Cwyck); 'Landscape,' with peasants dancing before a cottage door to the sounds of a bagpipe, D. Teniers, 105 gs. (Rippe); 'The Mountain Pass,' N. Berghem, a well-known picture from Mr. Solly's collection, 410 gs. (Cox); 'Marie Leckzinski, Queen of Louis XV., introduced to the Domestic Virtues,' F. Boucher, 220 gs. (Vaughan). The following pictures are all by G. Morland:—'Landscape, with a Gipsy Encampment,' 145 gs. (Cox); 'A Farmyard,' 80 gs. (Vokins); 'A Stable Scene,' 120 gs. (Cox); 'The Carrier Preparing for his Journey,' a very fine work, 245 gs. (Cox); 'A Grand View at Enderby,' with an itinerant vendor of pottery offering his wares to a woman, considered one of Morland's grandest productions, 275 gs. (Cox).

The whole collection was sold for £6,607. The prices paid for the pictures are insignificant enough after the sums which are now given for those by our own modern painters.

Messrs. Foster and Sons sold, on May 13, at their rooms in Pall Mall, a small collection of English pictures, the property of Mr. Joseph Penlington, of Much Woolton, Lancashire. The principal specimens were,—'A Spanish Belle,' J. Phillip, R.A., 130 gs. (the purchaser's name was not announced); 'View off Murano, Lagoon of Venice,' E. W. Cooke, A.R.A., painted in 1860, 132 gs. (Wallis); 'The Artist Abroad,' A. Solomon, 100 gs. (Earle); 'Cattle Driving,' W. Linnell, exhibited in the Academy last year, 255 gs. (Wallis); 'The Valley on the Moor,' J. C. Hook, R.A., in the Academy Exhibition of 1860, 192 gs. (Moore); 'The Farewell,' W. P. Frith, R.A., 131 gs. (Wallis); 'Cattle in a Stable,' T. S. Cooper, A.R.A., 100 gs. (Leggatt); 'Landscape,' a winding road across a heath, with figures, and an old oak tree and a shed in the foreground, P. Nasmyth, 210 gs. (Graves); 'Afternoon in Autumn,' T. Creswick, R.A., 132 gs. (Flatou); 'Lake Scene,' P. Nasmyth, 156 gs. (Agnew); 'View near Hampstead,' J.

Linnell, Sen., 105 gs. (Agnew); 'Pont Ifoogan, North Wales,' W. Müller, 440 gs. (Flatou). The majority of the pictures were of small cabinet size. The whole realised about £5,000.

A sale of drawings and oil pictures, from various private collections, took place at the rooms of Messrs. Christie, Manson, and Woods, on the 16th of May. The works, with two or three exceptions, were all English. They included seven examples of Morland, the property of the late Mr. E. Bocquet. Among the drawings were,—'Plymouth Sound,' J. M. W. Turner, from Mr. Windus's collection, 122 gs. (Vokins); three small drawings by F. Taylor, figures in conversation, and a dog, 'Return from Hawking,' and 'Highland Home,' 140 gs. (Vokins); three by C. Stanfield, R.A., 'Fort Rouge,' 'Fishing Smack and Boat off Brighton,' and 'Isola Bella, Lago Maggiore,' 206 gs. (Vokins); 'Landscape, with Cattle and Figures,' Copley Fielding, 101 gs. (Croft); 'Landscape,' with a cow and calf in the foreground, Rosa Bonheur, 145 gs. (White); 'A Village Wedding,' G. B. O'Neill, 110 gs. (Holmes); 'View on the Sands,' W. Collins, R.A., 101 gs. (White); 'A Ball-room in 1760,' the picture by A. Solomon exhibited in 1848, 400 gs. (Gillott); 'Canterbury Meadows,' T. S. Cooper, A.R.A., 305 gs. (Langton); 'Portrait of Sir J. Esdaile, Lord Mayor of London in 1769,' Reynolds, 100 gs. (Wallis); 'Landscape,' Gainsborough—the catalogue said this picture was obtained from the painter by the father of its late owner, and that it had never left the family mansion—340 gs. (Thomas); 'The Glebe Farm,' the well-known picture by Constable, 780 gs. (Martin). Of the seven works by Morland, 'Repose,' a gipsy family round a fire, sold for 120 gs. (E. Bocquet); 'Wood Scene,' with a cottage and sportsmen seated in conversation with a female cottager, 144 gs. (Cox); 'A Wooded Landscape,' peasants in a storm, 140 gs. (Wilson). The others sold for considerably lower sums.

On the 18th of May Messrs. Christie and Manson sold the pictures collected by the late Mr. A. L. Egg, R.A., with the sketches and a few finished works from the artist's own hand. Of the latter the most important items were,—'The Toilet,' a lady seated at a table, and her maid, a scene by candlelight, 50 gs. (Gilbert); 'Girl Writing,' 52 gs. (Cox); 'The Leisure Hour,' 40 gs. (Gilbert); 'The Crochet Lesson,' 94 gs. (Cox); 'Travelling Companions,' the interior of a railway carriage, 330 gs. (Cox); 'Past and Present,' the triptych, without a title, exhibited at the Academy in 1858, 330 gs. (Agnew); 'An Algerine Girl with a Guitar,' one of the painter's latest works, 80 gs. (Cox). Among the pictures by other artists were the finished sketch of 'Le Bourgeois Gentilhomme,' W. P. Frith, R.A., 50 gs. (Cox); the finished sketch of 'Coming of Age,' W. P. Frith, R.A., 185 gs. (White); 'Voices from the Sea,' P. R. Morris, 100 gs. (Gilbert); 'The Death of Chatterton,' H. Wallis, 775 gs. (Agnew)—the late owner is stated to have paid £200 for it; 'Claudio and Isabella,' Holman Hunt, 610 gs. (Agnew)—in 1850 this picture is said to have been sold for £180. The whole collection realised upwards of £4,000.

The collection of "old masters" formed by the late Mr. Robert Craig, of Glasgow, was sold by Messrs. Christie, Manson, and Woods, on the 30th of May, at their rooms in King Street, St. James's. The Prince of Wales inspected the pictures on the preceding day, but whether with a view to purchasing we have not ascertained: probably it was so, as Mr. Seguyer, who we know was frequently consulted on these matters by the late Prince Consort, bought some of the pictures on this occasion.

The number of paintings submitted for sale amounted to about one hundred and fifty; of these the following may be noted as the principal,—'A Rocky Landscape,' with a halt of cavaliers and other figures, J. and A. Both, 160 gs. (Isaacs, of Liverpool); 'Cavern Scene,' with figures at play, dogs and a donkey near them, K. Du Jardin, 190 gs. (Evans); 'Coast Scene at the Mouth of a River,' W. Van der Velde, 202 gs. (Evans); 'Italian Landscape,' with peasants, mules, and sheep, J. and A. Both, 133 gs. (Cox); 'Portrait of a Man in rich Costume,' Rembrandt, 220 gs. (White); 'Wooded



Landscape,' with peasants on a road, Hobbema, 300 gs. (Cox); 'Off the Coast of Holland,' Backhuysen, 110 gs. (Cox); 'The Hay Cart,' Langelback, 210 gs. (Cox); 'A Water-mill,' Ruysdael, 111 gs. (Cox); 'Landscape,' with female peasants milking cows and goats, N. Berghem, 175 gs. (Mainwaring); 'The Banks of the Tiber,' Both, £106 (Pearce); 'Sea View off the Dutch Coast,' men of war and fishing boats in a stiff breeze, three figures on the shore in front, Backhuysen, 115 gs. (Pearce); 'A Country Inn,' Philip Wou- verman, 120 gs. (Cox); 'A Dutch Town,' Van der Heyden, with figures by A. Van der Velde, 105 gs. (Bourne); 'St. Francis nursing the Infant Christ,' Murillo, from Lord Cowley's collection, 165 gs. (Cox). The two next pictures, by Tintoretto, were, it is said, painted by him at Venice, about the year 1570, for the noble family of Da Mula, in whose possession they remained without intermission until October, 1861. The original contract for painting them, signed by the artist, is still preserved in the Da Mula archives, and specifies the price paid to Tintoretto for them: we should like to have heard what this was. 'The Raising of Lazarus' sold for 110 gs., and 'The Worship of the Golden Calf' 100 gs.: both were bought by Mr. Bourne. The four following pictures, formerly in the Solly collection, were purchased by Mr. Segnier—'S. Jerome at his Devotions,' Leonardo da Vinci, 100 gs.—at the sale of Mr. Solly's pictures in 1847, it realised 31 gs., and in 1850 it was again sold by Messrs. Christie and Co. for 90 gs.; 'The Madonna and Infant Christ,' with St. Jerome, St. Joseph, and a bishop kneeling on a pagan, Leonardo da Vinci, £209—we have no record of this painting in our notice of Mr. Solly's sale, but it appears in that of the subsequent sale, when it realised 251 gs.; 'The Passage of the Red Sea,' Mazzolini di Ferrara, dated 1521, and engraved in Agincourt's large book, 249 gs. In the Solly sale 230 gs. were paid for it, and in 1850 it was bought for 220 gs. 'Portrait of Anne of Austria,' Rubens, £209. This picture is not included in our notice of the Solly collection.

Mr. Craig's paintings realised altogether about £7,410.

## ART-UNION OF LONDON.

The following pictures have been selected by the prizeholders of the current year:—

From the Royal Academy.—'A Reconciliation,' by F. B. Barwell, £210; 'A Scene in the Life of Kepler,' J. Heaphy, £200; 'The Enchanted Frog-Prince,' Mrs. Bridell, £42; 'A Day Dream,' E. J. Poynter, £42; 'The Pride of the Desert,' A. Cooper, R.A., £25; 'A Study on the Coast,' T. Walters, £15 15s.; 'On the East Hill, Hastings,' J. Thorpe, £15 15s.; 'Windermere, from Low Wood,' J. Walton, £15.

From the Royal Scottish Academy.—'Bournemouth,' by E. T. Crawford, £25; 'Lochnagar,' James Giles, R.S.A., £20; 'Village Musicians,' H. Collins, £20; 'Study,' Robert Gavin, £10.

From the British Institution.—'A Summer Ramble,' by R. Collinson, £100; 'A Visit from the Parson's Daughter,' W. H. Knight, £75; 'A Pastoral,' W. Crabb, £50; 'The Tournament,' C. Hunt, £40; 'The Thames at Sonning,' H. Jutsum, £40; 'On the Swale, Yorkshire,' G. Cole, £25; 'Fowey Castle, Cornwall,' H. K. Taylor, £15.

From the Society of British Artists.—'Scene in Peter- sham,' by J. Tennant, £120; 'Fern Gatherers,' E. J. Cob- bett, £110; 'At Ockham, Surrey,' F. W. Hulme, £100; 'Summer on the Thames,' W. W. Gosling, £75; 'Welsh Pasture View,' S. R. Percy, £75; 'The Peat Gatherer,' S. B. Godbold, £73; 'The Corn-field,' W. Shayer, £50; 'Derwent Water,' J. Walton, £42; 'Learning a Ballad,' F. Underhill, £40; 'A Downholme Bridge,' G. Cole, £35; 'Moonlight,' A. Clint, £35; 'Shipping off the Casket,' H. K. Taylor, £32; 'Cologne on the Rhine,' J. B. Smith, £31 10s.; 'By the Sea-side,' J. Hangell, £25; 'The Morning Call,' G. Pope, £25; 'Feeding,' J. F. Herring, £25; 'Cathedral at Abbeville,' T. J. Wood, £25; 'A Fisherman's Daughter,' J. T. Lucas, £20; 'Village and Castle of St. Michel,' H. Valter, £20; 'Dunstanborough Castle,' H. K. Taylor, £20; 'Black Diamonds,' J. T. Lucas, £17 2s.; 'Derwent Water,' C. Pearson, £15; 'Anxious Moments,' A. F. Rolfe, £15; 'On the Lledr,' E. A. Pettitt, £15; 'A Pic-Nic in the Woods,' E. Temple, £15; 'The Look Out,' P. R. Morris, £12 12s.; 'Fetch 'em in,' H. Hardy, £10 10s.; 'Lane Scene,' T. J. Sloper, £10 10s.; 'Camellias from Nature,' T. Whittle, £10.

From the Institute of Painters in Water-Colours.—'The Lizard Point,' by J. C. Reed, £42; 'Scene on the Teign,' P. Mitchell, £26 5s.; 'A Freshening Breeze,' J. P. Philp, £25; 'Little Bo-peep, &c.,' J. Absolon, £25; 'Picking up Pieces of Wreck,' J. G. Philp, £25; 'Near Bedgellert, North Wales,' E. Richardson, £22; 'Lane in Alton,' G. Shalders.

## SCULPTURES IN IVORY

### AT THE ARCHÆOLOGICAL INSTITUTE.

For several years past the Archæological Institute has provided for its members and their friends a special exhibition of mediæval works of Art, arranged in chronological order, and with especial view to elucidate the Art-processes employed. These exhibitions have been of essential service to Art, and were the precursors of the great display at South Ken- sington last year, which undoubtedly, in a great degree, owed its success to the previous efforts of the Institute, in the discovery and description of the numerous Art-treasures possessed by English collectors. The friendly aid and ready encouragement received by the Society in former years have not been with- held on the present occasion, and the result is of an extremely satisfactory nature. In its variety and interest the collection of sculptures in ivory is the most valuable ever amassed. It comprises specimens of almost every style and period of Art, and of every country in which working in ivory has been practised. As might be expected, however, the mediæval ages furnish the greatest num- ber. There are relics of every century of the Christian era—consular diptychs produced by pagan workmen, before Art had become imbued with the spirit of Christianity; con- sular diptychs with indications, such as the cross, that the influence of the new religion was beginning to make way; and diptychs, triptychs, pixes, paxes, and crucifixes of the after-period, when Art existed only as the handmaid of the religion to which it had been joined, and which for centuries was its chief patron and protector. Numerous ex- amples, too, have been brought together of the Renaissance, when Art once more dis- sociated itself from its close intimacy with religion, and found both an aim and object for itself, and a new patron in the laity. And with all these—more for the sake of comparison, and to complete the collection— have been placed in juxtaposition various objects of Chinese, Indian, Burmese, and Japanese workmanship; so that Art, as re- presented in mobiliary sculpture, is exhibited in all its phases, and its progress or retro- gression in any particular period or country distinctly recorded by authentic examples.

Ivory, obtained from India and upper and inner Africa, has, from the most remote times, been a favourite material with the sculptor, by whom it was highly prized, by reason of the facility with which it may be carved, and the high polish of which it is susceptible. Its durability, moreover, has fortunately pre- served it under circumstances in which other substances have perished, and thus sculptures in ivory have become the most accessible and appropriate monuments for illustrating the gradual rise and decline of Christian Art from its origin to the nineteenth century.

Mr. Joseph Mayer, of Liverpool, the for- tunate possessor of the Fejérváry collection, is the most extensive exhibitor, and his con- tributions include several remarkable spec- imens, chiefly fragmentary, of Assyrian, Egyptian, and Grecian sculpture, amongst which may be especially mentioned two lions from Nimrod, and a fine tiger's head of the best period of Greek Art. Mr. Brett also contributes several curious fragments; and Mr. John Murray sends drawings of those found at Nineveh by Mr. Layard, and now deposited in the British Museum. In Greece and Rome ivory was highly esteemed, and in it were executed some of the finest works of Art. The Olympian Jupiter of Phidias, for instance, was of this material, and was unsur- passed for its magnificent beauty. Horace

speaks of it as the criterion of wealth, and begins one of his odes with an avowal—

"Non ebur, neque aureum,  
Mea renidet in domo lacunar."

And this, in the present day, would be equi- valent to saying, he was no "carriage man." Although, from various causes, ivory remains of classical antiquity are rare, there have been preserved to us many objects of orna- mental and ordinary use, including an ivory sceptre, stylys for writing, unguentaria, ad- mission tickets to the theatres and amphi- theatres, and carvings in relief. Of these last the most interesting and important are the consular diptychs, because to them we can assign a certain date, and, having been pro- duced for the highest officers of state, they may be considered the most favourable spec- imens of contemporary Art. These diptychs—two tablets folding one over the other like book-covers—were the *cartes de visite* of their day, and were presented by the consuls on their election to the senators. Pulszky enu- merates eleven consuls of whom these me- mentoes remain (A.D. 428-541). Mr. Mayer has given us an opportunity of examining some of the most beautiful, and certainly some of the most valuable, of those extant. That of Flavius Clementinus, who was consul A.D. 513, and which contains on the inside the Greek liturgy, inscribed during the eighth century, is extremely fine, as is also that of the Emperor, Philip the Arab (A.D. 248), in memory of the thousandth anniversary of the foundation of Rome. Artistically considered, however, these are surpassed by what are known as mythological diptychs—tablets of the same size as the former, but which, probably, served as book- covers and votive offerings to the gods. Of these the collection is enriched by two of the most famous extant—that of the second cen- tury, representing, in relief, Æsculapius and Hygeia; and another which at one time formed a door of a reliquary at Moutiers, and which, till lately, was known only from the prints of Gori, who in his turn had copied it from the engravings of Mertene. The "Æsculapius and Hygeia," belonging to Mr. Mayer, has been styled "the most beau- tiful of all the ancient reliefs in ivory;"\* and, notwithstanding several inaccuracies in draw- ing, the composition, the arrangement of the drapery, and general expression of both figures are very fine; but being executed at a time when faith in mythology was worn out, and when Art itself had declined to a very low standard of excellence, it necessarily partakes of the imperfections of the time which gave it birth, and certainly does not possess the extraordinary merits with which it is generally credited. But its importance is not to be estimated by its beauty or de- fects. Of all the known monuments of the worship of the Gods of Health, this is the most interesting, both on account of the many attributes contained in the composition, and the time in which it was made. The other diptych to which we have alluded belongs to Mr. J. Webb's splendid collection, and is very beautiful. The grace of the Bacchante, who is represented throwing incense from an acerra, or box, into the flame, which burns on a square ornamented altar in front of her, is remarkable, and the elegant style of the drapery reminds us of the best period of the glyptic art. Of the same period—second century—are a tragic mask, and a fragment of ivory representing Pomona with attend- ants, exhibited by the Monmouthshire Anti- quarian Association. These are remarkable from the fact that they are Romano-British, and were excavated several years since at Caerleon-on-Usk. Mr. J. E. Lee, who, in

\* Pulszky, Catalogue of the Fejérváry Ivories.



his *Isca Silurum*, has figured them, quotes the opinion of Mr. King as to their original purpose, which is supposed to have been that of forming the sides of a *cista mystica*.

Of Christian ivories anterior to the Iconoclasts, or the eighth century, there are a few specimens: two book-covers belonging to Mr. Mayer, one representing the Crucifixion and Resurrection, and the other the Ascension, are noteworthy. The eighth, ninth, and tenth centuries are also amply represented. A curious *silula*, or pail for holy water, the property of Mr. G. Attenborough, of the tenth century, is curious for its shape, and for the inscription it contains. Ever since Christianity in the person of Constantine ascended the imperial throne, it manifested a desire to display external symbols of its existence, and soon became almost the sole patron of the Arts, which position it retained till the end of the thirteenth century, that is to say, up to the time when mediæval Art reached its highest development. Hitherto, religious subjects alone had occupied the attention of artists; "but when, in the fourteenth century," says Labarte, "romances began to enter into composition with pious legends, the artists in ivory enriched their caskets and domestic utensils with scenes from these marvellous histories. Leaving subjects which were fettered by the rules of conventional representations, their imaginations were able to take a wider range; therefore we can better learn from these profane, than from sacred, subjects, the style proper to the artists and genius of that period." Several of these caskets, contributed by Mr. Webb, Mr. Gambier Parry, and his Eminence Cardinal Wiseman, are exhibited; and it is curious to find subjects such as 'Sir Lancelot,' and 'The Romaunt of the Rose,' reproduced almost identically on more than one of them. Indeed, the frequency with which a story was repeated is the surest test we possess of its popularity, the reproduction of a subject in ivory being almost equivalent to a second edition in our own day. It would be impossible for us to enumerate, much less describe, the numerous fine devotional diptychs and triptychs contained in the several cases; our space is sufficient only to permit us to say a word or two on the statuettes, &c. By far the most beautiful piece of its kind is 'A Sleeping Boy,' attributed to Fiamingo, and belonging to Mr. Webb. Other figures of similar character have been placed near him, but they cannot compete with him: his eyes are not merely closed—he is really asleep. The piece is altogether one of the most exquisite carvings we have ever seen. Of a totally different school, but equally excellent in its way, is a fine figure which has been named the 'Decapitated Body of St. John the Baptist.' The muscular development of the body, which is represented at the moment of death, is in the grandest style of Art. It is of the Renaissance, and if Michael Angelo ever carved ivory, this statuette is one of which he would not have been ashamed. It belongs to Mr. Mayer. A medallion portrait, attributed to Grinling Gibbons, and from the collection of Mr. Brett, is also very fine. The Chancellor of the Exchequer contributes several interesting statuettes, one of which, a 'St. Sebastian,' is noteworthy, on account of its exaggerated proportions and the high finish of the work. A statuette representing 'A Woodman,' sent by the right hon. gentleman, is extremely curious. The foreshortening of the figure, which supports a load, is very cleverly effected. His Eminence Cardinal Wiseman has sent several objects. Mr. Lee Mainwaring contributes a fine horn, and a tankard of huge dimensions, and with the original setting. A tenure horn belonging to Mr. Black-

burn, and Mr. Beresford Hope's beautiful oval basin with ewer, that were exhibited at the Loan Collection last year, have been already noticed in these columns. Mr. Phillips, of Cockspur Street, sends a group, one of the finest we have ever seen, representing Adam and Eve, and a San Giovanni, which has been generally and deservedly admired as well for the excellence of the execution as for the beauty and expressive grace of the design. The tankard, of modern workmanship, contributed by Mr. Gladstone, and an elaborate carving in boxwood by Agathangelos, also modern and contributed by the same gentleman, are very beautiful.

We cannot help noticing in conclusion, the prevalent but very reprehensible desire amongst collectors to attribute, without just grounds, any fine object of Art to the most renowned master who worked in the art to which it belongs. In goldsmith's work Benvenuto Cellini is credited with everything that displays any ability above the average; and, in ivory, Fiamingo is the artist to whom the same honour is awarded. The authentic works of the latter are quite as rare as those of the former, and we may doubt whether any object exhibited in Suffolk Street is really his. Few dubious works, however, have been allowed to pass unquestioned where the best judges abound. At the last monthly meeting of the Institute, Mr. Digby Wyatt delivered a discourse on the sculptures collected, and pointed out the most remarkable and characteristic examples.

#### ART IN CONTINENTAL STATES.

PARIS.—The Paris Exhibition opened on the 1st of May, with 2923 paintings, drawings, &c. At the last exhibition, in 1861, the various contributions numbered 4097. The exhibition of this year is excessively feeble, and if it were not supported by foreign artists, would scarcely be worth inspection. These last, the German, Belgian, and Dutch schools, have some fine works; but throughout manual dexterity seems to be the order of the day: thought and serious conceptions are completely wanting. Among the French, M. Cabanel is prominent; his picture of the 'Birth of Venus' is excellent. A fine painting of a similar subject is also exhibited by Amaury Duval. Gerome has three good works. Two pictures by Protais—'The Morning' and 'The Evening of the Soldier'—have, it is said, been bought by the Emperor for £5,000. Among the foreigners, Knauss has two splendid works; Willems, Achenbach, Robbe, Coomans, Schlesinger, and numerous others, sustain the interest of the *salon*. The landscapes are generally very good. On the declaration of the minister that only three paintings of each artist should be admitted, a petition was sent to Count de Neuwerkerke praying that a larger number might be permitted; this was signed by Meissonier, who threatened, in case of refusal, not to exhibit,—thus he has nothing this year. A counter petition was also sent in, praying that only two paintings each should be allowed, and that the exhibition be annually. This proposition, it is said, has been well received; so most likely next year we may have another *salon*. No lottery is mentioned as taking place, as at the last *salon*. Another petition, commenting in strong terms on the injustice of the jury, was sent in to the Emperor. He answered by an order that the paintings refused should be exhibited. This has been done as a distinct exhibition, and with a separate catalogue. Most of those rejected have preferred taking back their works. Amongst the many good artists missing this year are Rosa Bonheur, H. Browne, R. Fleury, Isabey, Meissonier, and others.—A new museum of palæography is to be formed at the Hotel Soubise, composed of rare objects selected from that establishment, and which will open a new era in the study of the archæology of the mediæval ages. A catalogue is to be published by government.—The extensive works now being executed at the Louvre for the reception of the *Musée Campana*, now called *Musée de Napoléon III.*, are nearly completed. The paintings of this collection have been thus distributed among the numerous provincial museums: the Louvre has 303, the Musée Cluny 17, and 311 are to be divided among

67 provincial museums.—The works of M. Ingres, at the Luxembourg, have all been placed in one room.—At the sale of the collection of modern pictures forming the collection of M. Davin, in March, the 'Garden Beaujon,' by Cabat, sold for £180; 'Christ and the Woman of Samaria,' Decamps, £82—at the sale of Decamps' pictures it realised £140; 'The Combat of the Giaour,' E. Delacroix, £294; 'The Crucifixion,' E. Delacroix, £160; 'The Rustic Repast,' a composition of nine figures, by E. Frère, £200; 'Sea-shore at Calais,' Isabey, £129; 'The Ravine on the Skirts of a Wood,' Marillat, with animals by Troyon, an elaborately-finished picture, £178; 'The Engraver,' Meissonier, £360; 'A Soldier Smoking,' Meissonier, £278; 'Fountain near Biarritz,' Roqueplan, £157; 'Sunset,' T. Rousseau, £100; 'Morning,' T. Rousseau, £116; a drawing by Rosa Bonheur, 'The Shepherd and his Flock,' sold for £65; and an oil-painting by Albano, 'The Flight into Egypt,' for £130. None of the above prices were thought large, considering the general excellence of the collection, which contained many other pictures we have not thought it necessary to refer to.—The sale of another collection of pictures, that of M. Durand-Ruel, a dealer, took place at the Hotel Drouot on the 30th of March. Twenty-seven paintings were offered, of which the principal were:—'A Flock of Sheep grazing on a Heath,' Rosa Bonheur, £552; 'A Polish Soldier receiving Hospitality in a French Village,' H. Bellangé, £136; 'View on the Banks of Lake Lucerne,' Calame, £218; 'An Eastern Landscape,' Decamps, £152; 'Interior of a Court,' Decamps, £96; 'Lion Hunt,' E. Delacroix, £188; 'The Image-Seller,' Guillemin, £98; 'The Connoisseur,' Meissonier, £376; 'Flowers and Fruit,' Saint-Jean, £292; 'Fruit,' Saint-Jean, £112; 'A Normandy Pasture,' Troyon, £240; 'The Golden Horn—Constantinople,' Ziem, £320.

TROYES.—An interesting discovery has, it is said, recently been made in the vaults of the Church of St. John, in this old French town. It is the ancient altar-piece, in marble, of the chapel called "The Communion," and is the work of the celebrated sculptor Girardon, who executed the high altar of that church—a fine specimen of sculpture.

BRUSSELS.—The pictures of the Belgian school which were seen last year in the gallery of the International Exhibition, at Brompton, have been collected and publicly exhibited at Brussels.—Gallait, the celebrated historical painter, is engaged upon two pictures similar in character to those in the last exhibition. One represents Count Egmont listening to the sentence of death being pronounced on him; the other illustrates Vangas taking an oath before Alba to destroy all heretics, even if his own mother were among them. Gallait has another large unfinished picture on the easel—'The Plague at Tournay'—for which the Belgian government is said to have offered £5,000: a proposal that has not been accepted.

MUNICH.—The monument erected, at the sole expense of King Louis, to the memory of Schiller, was somewhat recently inaugurated with considerable "pomp and circumstance;" the members of the learned and scientific bodies of Munich taking part in the ceremony, while at night many hundreds of students and members of the corporation and guilds formed themselves into a procession by torchlight.—J. Albert, photographer to the court, is stated to have discovered a new method of taking full life-size photographs on canvas.

COLOGNE.—An equestrian statue of William IV. of Prussia, by Professor Blaser, of Berlin, is to be placed on the bridge over the Rhine in this city. It will form a companion work to the statue of the present King of Prussia, which Professor Drake is executing.

FLORENCE.—The beautiful façade of the celebrated Church of Santa Croce, in this city, is at length completed, and was recently unveiled to the eyes of the public amid the enthusiastic acclamations of the Florentines. The execution of this work is mainly, if not entirely, due to the care and liberality of an English gentleman resident in Florence, Mr. Francis James Sloane, who is said to have contributed towards it certainly not less than £8,000, and in all probability much more. "The subject of the chief bas-relief," says the *Builder*, "is the 'Exaltation of the Cross,' which surmounts the middle door, and is itself again surmounted by a statue of the mourning mother of the Saviour." The work has been executed by Giovanni Dupré. With all respect for the munificence shown by Mr. Sloane, we cannot but express a wish that it should have found a channel in his own country: there are plenty of churches here requiring to be repaired and beautified, and numerous places where they are absolutely required; but for neither purposes can funds be found.



## HISTORY OF CARICATURE AND OF GROTESQUE IN ART.

BY THOMAS WRIGHT, M.A., F.S.A.  
THE ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

CHAPTER VI.—The monkey in burlesque and caricature.—Tournaments and single combats.—Monstrous combinations of animal forms.—Caricatures on costume.—The hat.—The helmet.—Ladies' head-dresses.—The gown, and its long sleeves.

THE fox, the wolf, and their companions, were introduced as instruments of satire, on account of their peculiar characters; but there were other animals which were also favourites with the satirist, because they displayed an innate inclination to imitate; they formed, as it were, natural parodies upon mankind. I need hardly say that of these the principal and most remarkable was the monkey. This animal must have been known to our Anglo-Saxon forefathers from a remote period, for they had a word for it in their own language—*apa*, our *ape*. Monkey is a more modern name, and seems to be equivalent with *maniken*, or a little man. The earliest *Bestiaries*, or popular treatises on natural history, give anecdotes illustrative of the aptness of this animal for imitating the actions of men, and ascribe to it a degree of understanding which would almost raise it above the level of the brute creation. Philip de Thaum, an Anglo-Norman poet of the reign of Henry I., in his *Bestiary*, tells us that "the monkey, by imitation, as books say, counterfeits what it sees, and mocks people:"—

"Li singe par figure, si cum dit escripture,  
Ceo que il voit contrefait, de gent escar hait."\*

He goes on to inform us, as a proof of the extraordinary instinct of this animal, that it has more affection for some of its cubs than for others, and that, when running away, it carried those



Fig. 1.—A MONKEY ON HORSEBACK.

which it liked before it, and those it disliked behind its back. The sketch from the illuminated manuscript of the Romance of the Comte d'Artois, of the fifteenth century, which forms our cut No. 1, represents the monkey, carrying, of course, its favourite child before it in its flight, and, what is more, it is taking that flight mounted on a donkey. A monkey on horseback appears not to have been a novelty, as we shall see in the sequel.

Alexander Neckam, a very celebrated English scholar of the latter part of the twelfth century, and one of the most interesting of the early mediæval writers on natural history, gives us many anecdotes, which show us how much attached our mediæval forefathers were to domesticated animals, and how common a practice it was to keep them in their houses. The baronial castle appears often to have presented the appearance of a menagerie of animals, among which some were of that strong and ferocious character that rendered it necessary to keep them in close confinement, while others, such as monkeys, roamed about the buildings at will. One of Neckam's stories is very curious in regard to our subject, for it shows that the people in those days exercised their tamed animals in practically caricaturing contemporary weaknesses and fashions. This writer remarks that "the nature of the ape is so ready at acting, by ridiculous gesticulations, the representations of things it has seen, and thus gratifying the vain curiosity of worldly men in public exhibitions, that it will even dare to imitate a military conflict. A *joueur* (*histrion*) was in the habit of constantly taking two monkeys to

the military exercises which are commonly called tournaments, that the labour of teaching might be diminished by frequent inspection. He afterwards taught two dogs to carry these apes, who sat on their backs, furnished with proper arms. Nor did they want spurs, with which they strenuously urged on the dogs. Having broken their lances, they drew out their swords, with which they spent many blows on each other's shields. Who at this sight could refrain from laughter?"\*

Such contemporary caricatures of the mediæval

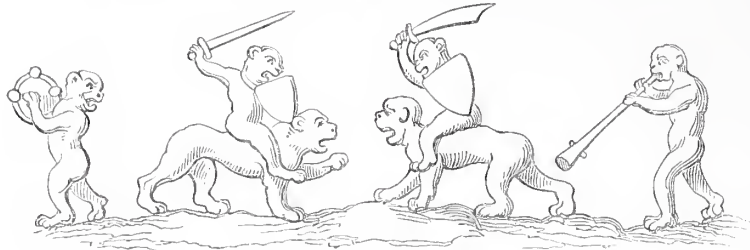


Fig. 2.—A TOURNAMENT.

monkeys are here riding upon other monkeys, and not upon dogs. In fact all the individuals here engaged are monkeys, and the parody is completed by the introduction of the trumpeter on one side, and of minstrelsy, represented by a monkey playing on the tabor, on the other; or, perhaps, the two monkeys are simply playing on the pipe and tabor, which were looked upon as the lowest description of minstrelsy, and are

tournament, which was in its greatest fashion during the period from the twelfth to the fourteenth century, appear to have been extremely popular, and are not unfrequently represented in the borders of illuminated manuscripts. The manuscript now so well known as "Queen Mary's Psalter" (MS. Reg. 2 B vii.), and written and illuminated very early in the fourteenth century, contains not a few illustrations of this description. One of these, which forms our cut No. 2, represents a tournament not much unlike that described by Alexander Neckam, except that the

therefore the more aptly introduced into the scene.

The same manuscript has furnished us with the cut No. 3. Here the combat takes place between a monkey and a stag, the latter having the claws of a griffin. They are mounted, too, on rather nondescript animals, one having the head and body of a lion, with the forefeet of an eagle, the other having a head like that of a lion,

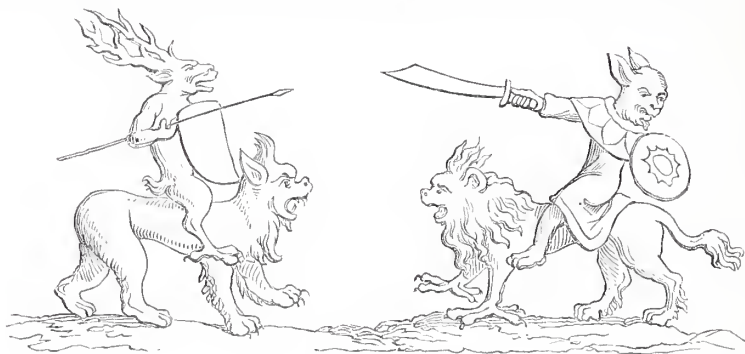


Fig. 3.—A FEAT OF ARMS.

on a lion's body, with the hind parts of a bear. This subject may, perhaps, be intended as a burlesque on the mediæval romances, filled with combats between the Christians and the Saracens; for the ape—who, in the moralisations which accompany the *Bestiaries*, is said to represent the devil—is here armed with what are evidently intended for the sabre and shield of a Saracen,

while the stag carries the shield and lance of a Christian knight.

The love of the mediæval artists for monstrous figures of animals, and mixtures of animals and men, has been alluded to in a former chapter. The combatants in the accompanying cut (No. 4), taken from the same manuscript, are a sort of combination of the rider and the animal, and



Fig. 4.—A TERRIBLE COMBAT.

they again seem to be intended for a Saracen and a Christian. The figure to the right, which is composed of the body of a satyr, with the feet of a goose and the wings of a dragon, is armed with a similar Saracenic sabre; while that to the left, which is on the whole less monstrous, wields a Norman sword. Both have human faces below the navel as well as above, which was a favourite

idea in the grotesque of the middle ages. Our mediæval forefathers appear to have had a decided taste for monstrosities of every description, and especially for mixtures of different kinds of animals, and of animals and men. There is no doubt, to judge by the anecdotes recorded by such writers as Giraldus Cambrensis, that the existence of such unnatural creatures was widely entertained. In his account of Ireland, this writer tells us of animals which were half ox and half

\* See my "Popular Treatises on Science written during the Middle Ages," p. 107.

\* Alexander Neckam, *De Naturis Rerum*, lib. ii., c. 129.



man, half stag and half cow, and half dog and half monkey.\* It is certain that there was a general belief in such animals, and nobody could be more credulous than Giraldus himself.

The design to caricature, which is tolerably evident in the subjects just given, is still more apparent in other grotesques that adorn the borders of the mediæval manuscripts, as well as in some of the mediæval carvings and sculpture. Thus, in our cut No. 5, taken from one of the



Fig. 5.—FASHIONABLE DRESS.

borders in the Romance of the Comte d'Artois, a manuscript of the fifteenth century, we cannot fail to recognise an attempt at turning to ridicule the contemporary fashions in dress. The hat is only an exaggerated form of one which appears to have been commonly used in France in the latter half of the fifteenth century, and which appears frequently in illuminated manuscripts executed in Burgundy; and the boot also belongs to the same period. The latter reappeared at different times, until at length it became developed in the modern top-boots. In cut No. 6, from the same manuscript, where it forms the letter T, we have the same form of hat, still more exaggerated, and combined at the same time with grotesque faces.

Caricatures on costume are by no means uncommon among the artistic remains of the middle ages, and are not confined to illuminated manuscripts. The fashionable dresses of those days went into far more ridiculous excesses of shape than anything we see in our times—at least, so far as we can believe the drawings in the manuscripts; but these, however seriously intended, were constantly degenerating into caricature, from circumstances which are easily explained, and which have, in fact, been explained already in their influence on other parts of our subject. The mediæval artists in general were not very good delineators of form, and their outlines are much inferior to their finish. Conscious of this, though perhaps unknowingly, they sought to



Fig. 7.—A FASHIONABLE BEAUTY.

remedy the defect in a spirit which has always been adopted in the early stages of Art-progress—they sought to make themselves understood by giving a special prominence to the peculiar characteristics of the objects they wished to represent. These were the points which naturally attracted people's special attention, and the resemblance was felt most by people in general when these points were put forward in excessive prominence

\* See Girald. Cambr., Topog. Hiberniæ, dist. ii. cc. 21, 22; and the Itinerary of Wales, lib. ii. c. 11.

in the picture. The dresses, perhaps, hardly existed in the exact forms in which we see them in the illuminations, or at least those were only exceptions to the generally more moderate forms; and hence, in using these pictorial records as materials for the history of costume, we ought to make a certain allowance for exaggeration—we ought, in fact, to treat them almost as caricatures. In fact, much of what we now call caricature was then characteristic of serious Art, and what was considered its high development. Many of the attempts which have been made of late years to introduce ancient costume on the stage, would probably be regarded by the people who lived in the age which they were intended to represent, as a mere design to turn them into ridicule. Nevertheless, the fashions in dress were, especially from the twelfth century to the sixteenth, carried to a great degree of extravagance, and were not only the objects of satire and caricature, but drew forth the indignant declamations of the Church, and furnished a continuous theme to the preachers. The contemporary chronicles abound with bitter reflections on the extravagance in costume, which was considered as one of the outward signs of the great corruption of particular periods; and they give us not unfrequent examples of the coarse manner in which the clergy discussed them in their sermons. The readers of Chaucer will remember the manner in which this subject is treated in the Parson's Tale. In this respect the satirists of the Church went hand in hand with the pictorial caricaturists of the illuminated manuscripts, and of the sculptures with which we sometimes meet in contemporary architectural ornamentation. In the latter, this class of caricature is perhaps less frequent, but it is sometimes very expressive. The very curious *misereres* in the church of Ludlow, in Shropshire, present the caricature reproduced in our cut No. 7. It represents an ugly, and, to judge



Fig. 6.—HEADS AND HATS.

by the expression of the countenance, an ill-tempered old woman, wearing the fashionable head-dress of the earlier half of the fifteenth century, which seems to have been carried to its greatest extravagance in the beginning of the reign of Henry VI. It is the style of coiffure known especially as the horned head-dress, and the very name carries with it a sort of relationship to an individual who was notoriously horned—the spirit of evil. This dashing dame of the olden time appears to have struck terror into two unfortunates who have fallen within her influence, one of whom, as though he took her for a new Gorgon, is attempting to cover himself with his buckler, while the other, apprehending danger of another kind, is prepared to defend himself with his sword. The details of the head-dress in this figure are interesting for the history of costume.

Our next cut (No. 8) is taken from a manuscript in private possession, which is now rather well known among antiquaries by the name of the "Luttrell Psalter," and which belongs to the fourteenth century. It seems to involve a satire on the aristocratic order of society—on the knight who was distinguished by his helmet, his shield, and his armour. The individual here represented presents a type which is anything but aristocratic. While he holds a helmet in his hand to show the meaning of the satire, his own helmet, which he wears on his head, is simply a bellows. He may be a knight of the kitchen, or perhaps a mere *quistron*, or kitchen lad.

We have just seen a caricature of one of the ladies' head-dresses of the earlier half of the fifteenth century, and our cut No. 9, from an illuminated manuscript in the British Museum of the latter half of the same century (MS. Harl.

No. 4379), furnishes us with a caricature of a head-dress of a different character, which came into fashion in the reign of our Edward IV. The horned head-dress of the previous generation had been entirely laid aside, and the ladies adopted in its place a sort of steeple-shaped head-dress, or rather of the form of a spire, made by rolling a piece of linen into the form of a long cone. Over this lofty cap was thrown a piece of fine lawn or muslin, which descended almost to the ground, and formed, as it were, two wings. A short transparent veil was thrown over the face, and reached not quite to the chin, resembling rather closely the veils in use among our



Fig. 8.—A MAN OF WAR.

ladies of the present day. The whole head-dress, indeed, has been preserved by the Norman peasantry; for it may be observed that, during the feudal ages, the fashions in France and England were always identical. These steeple head-dresses greatly provoked the indignation of the clergy, and zealous preachers attacked them roughly in their sermons. A French monk, named Thomas Conecte, distinguished himself especially in this crusade, and inveighed against the head-dress with such effect, that we are assured many of the women threw down their head-dresses in the middle of the sermon, and made a bonfire of



Fig. 9.—A LADY'S HEAD-RESS.

them at its conclusion. The zeal of the preacher soon extended itself to the populace, and, for a while, when ladies appeared in this head-dress in public, they were exposed to be pelted by the rabble. Under such a double persecution it disappeared for a moment, but when the preacher was no longer present, it returned again, and, to use the words of the old writer who has preserved this anecdote, "the women who, like snails in a fright, had drawn in their horns, shot them out again as soon as the danger was over." The caricaturist would hardly overlook so extravagant a fashion, and accordingly the manuscript in the British Museum just mentioned, furnishes us with the subject of our cut No. 9. In these times, when the passions were subjected to no



restraint, the fine ladies indulged in such luxury and licentiousness that the caricaturist has chosen as their fit representative a sow, who wears the objectionable head-dress in full fashion. The original illustrates a copy of the historian Froissart, and was, therefore, executed in France, or, more probably, in Burgundy.

The sermons and satires against extravagance in costume began at an early period. The Anglo-Norman ladies, in the earlier part of the twelfth century, first brought in vogue in our island this extravagance in fashion, which quickly fell under the lash of satirist and caricaturist. It was first exhibited in the robes rather than in the head-dress. These Anglo-Norman ladies are understood to have first introduced stays, in order to give an artificial appearance of slenderness to their waists; but the greatest extravagance appeared in the forms of their sleeves. The robe, or gown, instead of being loose, as among the Anglo-Saxons, was laced close round the body, and the sleeves, which fitted the arm tightly till they reached the elbows, or sometimes nearly to the wrist, then suddenly became larger, and hung down to an extravagant length, often trailing on the ground, and sometimes shortened by means of a knot. The gown, also, was itself worn very long. The clergy preached against these extravagances in fashion, and at times, it is said, with effect; and they fell under the vigorous lash of the satirist. In a class of satires which became



Fig. 10.—SIN IN SATINS.

extremely popular in the twelfth century, and which produced in the thirteenth the immortal poem of Dante—the visions of purgatory and of hell—these contemporary extravagances in fashion are held up to public detestation, and are made the subject of severe punishment. They were looked upon as among the outward forms of pride. It arose, no doubt, from this taste—from the darker shade which spread over men's minds in the twelfth century, that demons, instead of animals, were introduced to personify the evil-doers of the time. Such is the figure (cut No. 10) which we take from a very interesting manuscript in the British Museum (MS. Cotton. Nero. C). The demon is here dressed in the fashionable gown with its long sleeves, of which one appears to have been usually much longer than the other. Both the gown and sleeve are here shortened by means of knots, while the former is brought close round the waist by tight lacing. It is a picture of the use of stays made at the time of their first introduction.

This superfluity of length in the different parts of the dress was a subject of complaint and satire at various and very distant periods, and contemporary illuminations of a perfectly serious character show that these complaints were not without foundation.

## THE BRITISH INSTITUTION.

THERE are among this year's exhibition of the so-called old masters some very remarkable pictures. The visitor looks round the rooms with some impression more or less distinct of having seen before in these rooms, at some remote and misty period, certain of the works that appear here year by year: nevertheless with such indefinite remembrance he is lost in wonder at the endless sequence of truly noble works that are yearly gathered for this exhibition from funds of pictorial wealth unparalleled in any other country. On ascending the stairs the picture in the north room that at once arrests the eye is Lord Overstone's famous Madonna, by Murillo; it is not so harmonious as the Louvre picture, nor even as that at Dulwich. The extreme sharpness of the outline is undoubtedly due to mutilation, and the drapery is heavy, and seems as if it had been painted on—perhaps this was indispensable. Yet look where we may, the whole is in admirable preservation, some parts here and there glistening with recent varnish, just enough to show the indisputable surface left by the painter. By way of companionship to Don Estevan pass we to Ostade. Both, by the way, are sacred subjects; the work of the latter is small, with perhaps not less blue, yet softer and more beautiful than the famous Louvre Ostade; it is an Adoration of the Shepherds—Dutch boors if you like—but the painting is the nobility of Art. Then there is Rembrandt's portrait of the Burgomaster Lix, painted for love, and the finest he ever produced; and there is the wife of the burgomaster, but different in everything, for his attempts at refinement are failures, save in his own renowned gorget portrait. Besides these, are Berghem, and his wife, both very fine. A Virgin and Child by Rubens and Breughel is brilliant, but unusually hard for Rubens. Murillo's 'St. Francis and the Infant Saviour' shows really more knowledge than the Madonna; but his male subjects never have the grace that wins upon us in his Madonna subjects. Here are also a 'Portrait of Monsignore Lorenzo Pucci,' by Raffaele; 'Wentworth, Earl of Cleveland,' by 'that Antonio Vandyke;' two magnificent landscapes by Salvator Rosa; and other valuable works by Both, Ruysdael, Veronese, Titian, Berghem, Vandervelde, Hobbema, Netscher, Cuyp, Sebastian del Piombo, Canaletto, Guardi, Holbein, Claude, Moroni, Sasso Ferrato, Albano, Wouvermanns, &c., all of which we have marked as they struck the eye; and although chapters might be written about any one of these, we pass them; but cannot thus pass by without a word of greeting to our own school. It were unpardonable to omit mention of Wilkie's 'Finished Sketch for Blindman's Buff,' his 'Card Players,' and Reynolds' 'Meditation,' the picture, by the way, that suggested Newton's 'La Penserosa,' or Leslie's 'Rivals,' which was engraved in the "Keepsake" of some long time ago—the precise year chronicled perhaps in Leslie's life. There is altogether a softer treatment in this elegant composition than we see in any of the Kensington pictures—but how cold when near the sunny glow of Reynolds. In *malice pre-pense* the hanger has placed a very sketchy piece of William Müller's, and a gem of Patrick Nasmyth's, in all but contact; admirable examples of the loosest (when it so pleased him) and the most precisely accurate of all our landscape painters: the end of both men was sad, but year by year their works increase in value. Let us not forget the precious Canalettos, the subjects

nothing less than Whitehall and Charing Cross, painted really *à l'Anglaise*, full of daylight, and marvellous in arrangement. A sight of these two superb pictures alone would at any time repay a journey of fifty miles. Furthermore of the English school, there are examples of Romney, Gainsborough, Morland, Crome, Hogarth, Hilton, Constable—a very fine picture,—and others, the whole forming a most attractive exhibition.

## THE PRINCESS OF WALES.

FROM THE BUST BY MRS. THORNYCROFT.

NEVER did the great highway of London put on a gayer holiday costume than on the 7th of March last. From almost the extreme south-east to the extreme north-west of the metropolis was a continuous display of public rejoicing. Once only within the memory of living man—and we are just old enough to remember it—has there been a similar outpouring of a nation's gladness; and that was when, after the peace of 1814, the allied sovereigns of Europe, with the majority of the great generals and commanders whose military prowess had won the battles which brought what ultimately proved to be but a short-lived peace to Europe, went in grand procession to a banquet prepared for them by the corporation of London. And if on the 7th of March some one ignorant of the circumstances of the time had unexpectedly found himself on London Bridge, or in Cheapside or the Strand, he might naturally have imagined that the streets were again decked out to welcome some crowned monarch or victorious warrior.

"Many a time and oft  
Have you climbed up to walls and battlements,  
To towers and windows, yea, to chimney-tops,  
Your infants in your arms, and there have sat  
The live-long day, with patient expectation,  
To see great Pompey pass the streets of Rome."

On that March day, however, flags and banners were hung out, and decorations of all kinds were displayed, and half a million of people, or more, filled the streets, not to receive king or hero, but to give a hearty and loving greeting to a fair young girl, a perfect stranger except in name, who had left her country and kindred to find a home and an exalted place among us. How she passed through that trying ordeal, the observed of all observers; how modestly and gracefully she carried herself on a more solemn occasion a few days subsequently, when Alexandra of Denmark became Princess of Wales; and how on every opportunity since that time the royal lady has continued to wind her way more and more closely round the hearts of a trusting, loyal, and great people, have been made so manifest to us all, that comment thereon is quite unnecessary.

As a matter quite to be expected, no sooner had the Princess reached our shores than she became an object of solicitude to artists of all kinds, hundreds of whom would have made a long pilgrimage for the honour of a sitting. Mrs. Thornycroft was the first, we believe, to whom this privilege was given, the Queen having commanded a bust of her daughter-in-law to be executed by this sculptor. This work we have had permission to engrave, and feel sure that our subscribers will be gratified to receive in the print a portrait of one who is worthy, both from her high position and on account of her own individual excellencies, of a nation's respectful and affectionate homage. The likeness is excellent, though it wants, perhaps, that peculiarly winning smile which characterises the face as the public always sees it, and which it is impossible for Art by its utmost cunning to represent satisfactorily. Sculpture is less able to approach it than painting; the art is necessarily, both from material and treatment, more severe; consequently, even under the most favourable circumstances as regards the models, softness of expression is not so readily produced in marble as on the coloured canvas; and especially when, as in the present instance, the sculptor has aimed at giving to the subject a dignified classic feeling.

Copies of this beautiful bust in porcelain will be issued by the Art-Union of London as prizes to subscribers of 1863-4.





THE PRINCESS OF WALES

ENGRAVED BY W. ROFFE FROM THE BUST BY MRS. THORNTON







## THE PICTURE GALLERY AT THE CRYSTAL PALACE.

MANY changes are observable in this collection since our last notice, from the fact of its not being a seasonal but a permanent exhibition, whence pictures are removed as soon as sold, and the vacancies supplied by others. Hence there are never seen here, as in other exhibitions, many works simultaneously marked "sold;" though the year's account is highly satisfactory. The amount returned for pictures sold last year is upwards of £4,000, a fact which substantially establishes for this department of the Crystal Palace a claim to the credit of a utility beyond that of its attractions. The sale moreover of 23,000 catalogues during the past year helps us to an estimate of the interest felt by the visitors in the collection. The space devoted to the exhibition is extensive and valuable, and it ought to make a handsome return to meet the current outgoings. In partial connection with this gallery there is an annual prize drawing called the "Art-Union of Great Britain," whereby 250 pictures have been distributed this year; the allotment took place at Manchester.

The gallery contains oil pictures of the English, French, and Dutch schools, and numerous water-colour drawings. The series of Crimean and Indian episodes painted by Mr. Desanges, and called the Victoria Cross Gallery, having been removed hither from the Egyptian Hall, add a marked and varied feature to the collection. These very interesting pictures are fifty-three in number, though it is not much beyond five years since Mr. Desanges commenced the task, having exhibited the first pictures of the set twelve months after commencement. Another novelty is a set of not fewer than ninety-four subjects from Shakspeare, painted by Henry Singleton, an artist of whom little is now known, but of whom it may truly be said that many painters have become conspicuous on pretensions slender in comparison with those of Singleton. This artist was born in London in 1766, and was brought up by an uncle who initiated him early into the principles of an art in which he subsequently excelled. He was at the age of twelve a contributor to the exhibition of the Royal Academy, and during a period of fifty-six years he was a constant exhibitor. It was late in life when he commenced these paintings, with which he had thus far proceeded at the time of his death in 1839. No man of Singleton's day could altogether escape the manner by which the painters of that period were much more bound than our contemporaries are by any now similarly prevalent affection; to those therefore who acknowledge Stothard, these works of Singleton will present innumerable beauties. But to turn to the lines of pictures which cover the walls of the long vista given to this department, there are very many among them which merit lengthened description, but we are limited to a few of the titles, with the names of the painters, as—"Scene in Arcadia," E. T. Parris; "The Garden," by the same; "The Duomo—Como," G. Stanfield; "Bolton Abbey," J. A. Houston, A.R.S.A.; "In Windsor Forest," the late J. S. Stark; "A Saint's Day at Venice," J. B. Pyne; "Mazeppa," J. F. Herring; "Portrait of Lord Lyndhurst," Count D'Orsay; "Italian Architecture," E. T. Parris; "Adam and Eve," Van Lerius; "Head of an Indian," W. E. Frost, A.R.A.; "Rubens presenting his Picture of Peace and War to Charles I.," A. Jerome; "The Last Supper," J. Archer, R.S.A.; "Sion Canton, Valais," G. Stanfield; "The Child's Grave," J. H. S. Mann; "Vandyke and Dobson," J. D. Wingfield; "Defeat of the Turks under the command of Ali Pacha by the Souliotes," Denis Dighton; "Low Crags that front the Sea," H. Moore; "Village Pride," G. Lance, and "The Pride of the Village," by the same; "Salmon Trap—North Wales," J. Holland; "Gathering Wild Flowers," the late F. Stone, A.R.A.; "Columbus when a Boy," H. C. Selous; "Peter Boël arranging his Middel," L. Haghe; "Musidora," W. E. Frost, A.R.A.; and others by Niemann, M. Egley, Desanges, Cooper, R.A., J. Chalon, R.A.; and in the foreign catalogue figure the names of Van Schendel, Bendorp, Kockkoek, Biard, Peynol née Bonheur, &c.

## GUILDHALL IN COURT COSTUME.

LONDON is a truly wonderful city, and Guildhall is one of its wonders; that is to say, in itself Guildhall is wonderfully insignificant, and yet it possesses wondrous powers of being made equal to special occasions. It was quite right that the City of London should invite the Prince and Princess of Wales to a grand entertainment; and it was quite consistent with the manner in which the Prince and Princess have entered upon their public life, that the invitation should be as kindly accepted as it was cordially offered for their acceptance. But then at once there comes forward the remarkable fact, that the potent and wealthy signors of the City of London have had to provide, for the reception of their royal guests, not only the miscellaneous components of a becoming banquet, but also the very edifice in which the festive ceremonial was to be held. Guildhall had to be prepared, at an enormous cost, to receive the royal and distinguished visitors. It had to be, not amplified merely, but positively multiplied; and then the decorations had, of course, to be both devised and executed. The court costume which Guildhall had to assume extended far beyond mere fittings and adornments; and it also comprehended the entire range of fittings and adornments. The whole affair had to be done to order. Now all this leads us to two remarks: one, which assumes the form of a suggestion, is to the effect that perhaps it would be more consistent with the dignity of the first city in the world, and also in the end a decidedly economical measure, to provide an edifice of stone and other durable materials of sufficient amplitude and suitable magnificence for even the most exceptional occasions of civic hospitality and display, so that architecture in canvas and muslin might be altogether dispensed with; and, secondly, we have to invite attention to the manner in which the recent fitting and adornment of Guildhall was accomplished. The contributions of the Goldsmiths need no comment; gold and silver plate have a way of their own in all cases of decorative fitting up. But how comes it to be necessary to rely on even the ablest of veteran house-decorators to "do" the decorating of the civic hall for the royal entertainment? When the International "shed" had arrived at the decorating stage of its existence, vain were all attempts until Mr. Crace was "called in;" and Mr. Crace had to decorate Guildhall. We should like to know for what reasons a certain "Department of Art" always abstains from making any sign when decorative Art happens to be in especial demand. We should have thought that "the City" in the east would have found in "the Department" in the west the oracle of Art, whose responses would have directed the civic officials in their operations of fitting and decorating. We had the same expectation in the instance of the Fowke edifice, but then, as now, "the Department" was silent. Wherefore does this "Department" exist, and for what purpose does the Nation pay in a tolerably liberal manner for its existence? These are questions more easily asked than answered. The "authorities" at South Kensington who govern "the Department of Science and Art," with their magnificent staff of know-nothings and do-nothings, were, we believe, present at Guildhall, and, we hope, have taken another lesson from Mr. Crace, of Wigmore Street.

We understand the committee effected an insurance for £50,000 with the Royal Insurance Company, upon the building and its contents, to continue in force for six weeks.

## PAINTERS' HALL.

### THE THIRD EXHIBITION OF WORKS OF DECORATIVE ART.

For the third time the Company of Painters have opened their hall for an exhibition of "Works of decorative Art," and have invited decorative artists to exhibit, and have offered prizes, and have called upon the public to examine and to criticise their exhibition. We repeat what we have already twice said, when we express our cordial approval of the course adopted by the Painters' Company *as far as it goes*. They are actuated by admirable motives, and they aim at equally admirable ends. Whatever they have done, they have done well. The plan of their exhibition commands the warmest commendation, and that plan is ably and efficiently carried into effect, so far as concerns the exhibition itself. When we have said this, we are constrained at once to pass on to the consideration of the effects actually produced by these exhibitions. We have carefully examined the exhibition that was open freely throughout the last month, and we are enabled to record that it sustained the reputation of its predecessors. Indeed, this third exhibition was a fac-simile reproduction of the two exhibitions that preceded it. There were the same specimens of imitative marble and wood, all of them clever and effective after their manner; and some of them executed with such observant skill that it would have been difficult indeed to have distinguished them from veritable marble and satin-wood, and walnut and mahogany. With these specimens the "decorative Art" of the exhibitors, as heretofore, was exhausted. Of the twenty-nine exhibitors several exhibited specimens which included *decorative design* as well as decorative execution; but here the failure was signal and complete. Instead of dwelling on this failure, we prefer to urge once more upon the authorities of the Painters' Company the adoption of some measures which may develop their plans, and may realise their honourable aspiration to produce an "exhibition of works of decorative Art" which may be really worthy of such a title.

What the Painters' Company have to do is to be described in a few words, and in the plainest possible manner: they have to *teach decorative Art*, and to *train decorative artists*, and then, and not till then, they may rely with confidence upon their hall containing such an exhibition as they desire to see in it. With this enterprising and right-minded Company rest the teaching and the training of which we speak. We all know how signally a grandiloquent promise of this teaching and training in another quarter has come to nothing. Up to the present time a letter addressed simply to "The Decorative Artists of London," would find its way either to Mr. Crace or to the Dead-letter Office; no one in his senses would think of writing on the envelope, "Try South Kensington." The exhibition of the last month at Painters' Hall proved that teaching and training are required, and it proved also that men are ready and anxious to be taught and trained. Let the Painters' Company boldly take a step forward and establish a school of decorative Art as well as an exhibition. We rely upon the issue of this appeal to the Company, as we do upon the results of any effort they may take in hand with a view to respond to it.

The formation of such a "school" is by no means difficult, while its remunerative character would commence at once. "The Department of Science and Art" leaves the business of decoration in the hands of Mr. Crace; it may be taken from both by "the Painters' Company."



## MINOR TOPICS OF THE MONTH.

**THE ROYAL ACADEMY.**—Mr. W. F. Witherington, R.A., has followed the example of Mr. Baily and Mr. Cockerell, and allowed his name to be placed on the list of Honorary Retired Academicians. There are others who might do so with equal grace and propriety, and thus infuse a larger portion of new blood into the ranks of the Academy. There are now two vacancies among the Academicians, Mr. Egg's successor not having been yet appointed, and when this has been done, three artists will have to be elected as Associates. We shall be curious to see how, in both classes, the choice will be made. At a recent meeting of the Academicians, it was resolved that for the future not more than four works are to be placed below the "line," which means seven feet from the ground. Mr. Partridge was, at the same meeting, re-elected Professor of Anatomy for a period of five years. The evening exhibition is being tried again; the gallery opened for this purpose on the evening of June 22nd.

**THE EXHIBITION BUILDING.**—Probably before the month of June expires the country will be "owners," if not "occupiers," of the big building at South Kensington. The Chancellor of the Exchequer has declared the terms on which it is to be purchased, with the ground it covers, and has given a faint idea of the cost by which it is to be altered and adapted, and hereafter maintained. What we are to do with it when we have it will be now the question. It is a question not easily answered. We hope the "shadows cast before" are not to be taken as evidence of "coming events," and that neither this generation nor the next will see the ugly structure devoted to purposes for which it undoubtedly seems admirably calculated. Croakers may, however, take alarm when they read advertisements that within a little month there is to be in the building—1st, a concert; 2nd, a bazaar; and 3rd, a ball and supper! We cannot believe that this scheme will have the effect of perpetuating and strengthening the notorious system of "jobbery" that prevails at South Kensington. The House of Commons will, we trust, demand from the Chancellor of the Exchequer sufficient security that if bought the structure shall not be converted into another power for the benefit of a clique at the expense of the country. The *Saturday Review* is not the only public organ that gives voice to a warning such as this:—"It is high time to review the whole system of South Kensington, and to test its value, not by the statistics of the *demi-monde* of Brompton, who lounge about its gratuitous galleries, but by its services to Art, and trade, and manufacture—not by the evidence of its officers and staff, but by common sense and experience." Neither is a writer in the *Times*, "A West Londoner," its only correspondent to point out the peril incident to the "High Priests who are to preside over" the building, when bought, and "the hands by which it is to be constructed and subsequently conducted." Neither is Mr. Gregory the only member of parliament who "does not wish to see all the institutions of the country fall into the grasp of that craving, meddling, flattering, toadying, self-seeking clique that had established itself at Kensington; that had been doing a good business there, and now wanted to extend its operations." The voice of the country will echo the sentiments expressed in these passages, quoted by Mr. Gregory in his speech in the House:—

"The building itself is far from popular. But the people connected with it are more unpopular still. If it should happen that the Chancellor of the Exchequer and Mr. Disraeli—who are at once on this question—should suffer defeat, and not be able to bring up their respective contingents to the rescue, we believe it will be owing more than anything else to the increasing dislike and jealousy of the public and of the representatives of the people to the parasites who have fastened themselves upon so many of the institutions which have already gathered about the great Kensington estate, or who are expectants of the new 'kingdom come' to be established there. Already the class of 'managers' is well known for exclusiveness, class combinations, servility, and ex-

travagance. There are the Council of the Horticultural Society, the Council of the Society of Arts, and the 'managers' of the 'Great Exhibition.' They not only play into each other's hands, but they are for the most part composed of the very same well-known persons. They are either hunters after honours and Court favour, or they are small clerks, who have promoted themselves into commissioners, councillors, or dispensers of honours in Science and Art. We believe that the Chancellor of the Exchequer would not have the least difficulty in getting any sum required for the great public purposes of the institutions to be located at South Kensington if he could show any chance of being able to keep down the abuses which are all but too well known. These small people are neither artists nor men of science. They are unknown to literature. They are ever ready and at hand to patronise all undertakings, and to vote one another into the management of every rising institution. There is no doubt that much of the unpopularity of South Kensington is owing to this class of men."

From a parliamentary paper which has reached us, it appears that the purchase and alteration of this unsightly edifice, as intended by government, will cost the country a sum approaching to about half a million. The estimate runs thus:—for the purchase of land and certain buildings from her Majesty's Commissioners for the Exhibition of 1851, £120,000, of which £67,000 is to be brought forward in the votes of this year; for the purchase of existing Exhibition buildings from the contractors, £80,000, the whole to come into the present year's votes; for altering, repairing, and eventually completing the building, £284,000, of which £25,000 is to be furnished this year. We do not understand what is meant by the purchase of the land; is it not already public property, vested in the hands of the "Commissioners of 1851," for some such purpose as that to which it is to be applied? If it is not theirs absolutely, it is government property, or that of the nation, and in either case cannot be put up for sale when the country is supposed to require its use. Relevant to this subject, or rather to the two buildings of 1851 and 1862, a warm *discussion* took place at the Society of Arts, on the evening of June 3, between Mr. Henry Cole and Mr. Marsh Nelson, the well-known architect, when the latter accused Mr. Cole of not duly protecting the interests of the Society of Arts in the negotiations between the government and Messrs. Kelk and Lucas. The debate becoming somewhat stormy, the Duke of Cambridge, who occupied the chair, interfered and put an end to it. A meeting was held, at too late a period of the month to enable us to report it fully (Mr. A. J. B. Beresford Hope in the chair), "to protest against the purchase," and to arrange for petitioning the House of Commons against the arrangement.

**THE NATIONAL GALLERY.**—At the recent sale of pictures belonging to the late Rev. W. D. Bromley, a detailed account of which want of space compels us to postpone, four pictures were knocked down to the bidding of Sir C. L. Eastlake, P.R.A., on behalf of the Trustees of the National Gallery, and have thus become the property of the country. One by Giovanni Bellini, 'Christ on the Mount of Olives,' for 600 gs.; 'The Adoration of the Kings,' by Bartolomeo Suardo, commonly called Il Bramantino, from Cardinal Fesch's gallery, 121 gs.; 'The Virgin and Child,' A. Botiaffio, from the Northwick collection, at the sale of which it realised 230 gs., but now fell to Sir Charles Eastlake's "bid" for 440 gs.; and 'The Holy Trinity,' an admirable picture by Pesello Peselli, a painter who flourished in the earlier half of the fifteenth century, 2,000 gs. At the same sale Mr. Mulvaney bought for the Dublin National Gallery 'The Virgin Enthroned,' by Marco Palmazzano da Forlì, for 320 gs. We reserve any remarks on these purchases till we see them in the National Gallery.

**THE DEPARTMENT OF SCIENCE AND ART.**—The annual grant has passed, and with very limited "inquiry" of a troublesome character. The House of Commons takes little or no interest in Art. That which is "everybody's" is "nobody's" business; consequently there were few to question the policy of granting no less a sum than £122,833 for the extension and maintenance of Science and Art in Jernyn Street and at South Kensington. Two or three members did indeed murmur complaints that "rooms for officers"

had been construed to mean *mansions* for officers; and Mr. Lowe "explained" that the buildings in question were for four officers—"the secretary of the institution, the resident engineer, the superintendent under-secretary, and another officer"—that their erection was justified because the Museum at South Kensington was kept open to the public till ten o'clock at night! and that there ought to be a residence for officers whose attendance might be required in case of fire or other accidents at the Museum. The ugly building for the International Exhibition, and its "architect!" found a "defender" in Mr. Locke, whose very remarkable speech we copy from the *Times*:—

"Mr. Locke said that the South Kensington Committee went into the committee-room with something of a prejudice against Captain Fowke. He was asked to produce a plan by which all the buildings at South Kensington could be moulded into one, and he prepared a satisfactory design for that purpose. If they looked through the metropolis they would find no one better than Captain Fowke. (A laugh.) Yes; if there was a man worthy of their confidence it was Captain Fowke. Yet, he confessed he had not entire confidence in Captain Fowke (laughter), although he did not know any one who was better. No doubt, the Exhibition Building was not built for the purpose of being ornamental. It was built for the purpose of having the most frightful exterior that it was possible for a building to have. (Much laughter.) But that only showed the ingenuity of Captain Fowke, because he could say, 'Just see what I have done to make it hideous; now let me have the decoration of that building!' (Laughter.) Why should not Captain Fowke have the ornamentations of the building? He could not see why he should not; and however ugly anything might be, there could be no doubt of this, that we should become accustomed to it, and that would be very gratifying. (Great laughter.) He did not see why Captain Fowke should be interfered with in the South Kensington Museum. If the question should arise whether the Exhibition Building should not be taken down and another built up, Captain Fowke might as well be entrusted with it as another."

A correspondent who, in his communication, says "the officials at South Kensington have built a small *palace* for themselves, and a *barn* for the Female School of Art," directs our attention to the inconvenient and unsuitable structure erected for the latter purpose. The subject, we see, has not passed unnoticed in the columns of our contemporaries, one of whom writes:—"The 'best-paying' drawing school in London is only half warmed; the pupils study in draughts of wind; until the recent serious diminution in its numbers it was overcrowded; it is shamefully lighted, and the ventilating apparatus keeps up a banging and slamming such as would not be tolerated for a moment in a private house, much less in a public office. All this is the case, while the House of Commons has, years ago, specially voted money to accommodate the school in question, but which money has been diverted to pressing needs of the Art Department. We repeat, that a private school would be ruined in a month, if its frequenters were so inconsiderately treated as the ladies are at South Kensington." We cannot tell what the "pressing needs" to which the writer refers may happen to be, unless the allusion is to the official residences spoken of by our correspondent; but we do know what the Department needs, and that is, a thorough clearing out of that Augean stable of jobbery and corruption, against whose doings the heads of nearly all the provincial and other schools are now loudly protesting, on the ground that the very existence of these institutions is imperilled by the acts of the authorities. It is strange indeed that the House of Commons, which shows itself sensitive enough about the expenditure of the public moneys for most purposes, should be utterly indifferent to the way in which the sums voted for the Science and Art Department are misapplied or wasted. It seems to be nobody's business to institute such an inquiry, or if any such attempt be made, it is done without earnestness or determination to sift the matter to the bottom; the inquiry is stifled, or answered in a manner that leaves the question just where it was. A man of the Joseph Hume stamp is wanted to take it in hand—one who cannot, and will not, be hoodwinked by plausible diplomacy, nor deterred from a complete investigation by official, or any other, power.



**THE FRESCOS IN THE HOUSES OF PARLIAMENT.**—Both Mr. Dyce and Mr. Herbert have published letters explaining why they have been so many years doing nothing. They have not improved their positions by taking in hand the pen instead of the pencil. The House of Commons complains that, having paid a large sum of money in advance, little of the work stipulated for has been done. The answers to this charge are by no means clear, and certainly not creditable.

**HER MOST GRACIOUS MAJESTY THE QUEEN** visited, on the 12th of June, the buildings at South Kensington which, in 1862, contained the International Exhibition.

**PORCELAIN PHOTOGRAPHS.**—Among the more striking novelties in this important art, are photographs on porcelain introduced by Mr. W. Portbury, son of the eminent engraver. This "porcelain" is a thin coating on glass, and it is made to resemble the purest and clearest ivory. The effect of a portrait or picture so placed is exceedingly agreeable; the work "comes out" with great sharpness and brilliancy, the shadows being never too opaque. The enduring quality of this material is also among its recommendations. In a word, it is a valuable "novelty," and the artist merits the patronage he will receive wherever this decided improvement is known.

**THE SOCIETY OF ARTS** gave its last *conversazione* of the season at South Kensington on the 12th of June. It was a brilliant assemblage of talent, and a delightful meeting of the members and their ladies with men of Science, Letters, and Art.

**A MONUMENT** to the memory of the late lamented Lady Canning has been most skilfully executed from a design by Mr. G. G. Scott, R.A., and it will very shortly be placed in the position it is finally to occupy beneath an Indian sun. The work is one of singular beauty—at once simple, appropriate, and dignified. It is such a memorial as may most happily be associated with the name of a Christian lady of high rank. Formed entirely of the purest Sicilian marble, it consists of a massive block, slightly coped as well as tapering slightly from the head to the base, resting upon a broad plinth; upon the ridge of the coping a floriated cross, simply elegant in its design, is sculptured at once boldly and delicately, having on either side of the shaft a shield of arms; and at the head of the composition rises a slab, also enriched with carving, which is surmounted by a second beautiful cross, and contains a panel for the reception of an inscription, written by Lord Canning himself. The commemorative inscription is cut on the verge of the recumbent marble. We rejoice to record the production of such a work for such a purpose.

**MR. PHILLIPS' PICTURE** of the 'House of Commons, 1860,' painted for the Speaker, and now in the Exhibition of the Royal Academy, is to be engraved. Messrs. Agnew and Sons, of Manchester, have purchased the copyright of the painting, and will publish the print, which can scarcely fail to be popular, irrespective of political party, for it includes leading members of both sides of the House.

**SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.**—The *conversazione* given by this society at the Mansion House on the evening of the 27th of May drew together a very large assembly. The Lord Mayor, to whose courtesy the members were indebted for the use of the Egyptian Hall and other apartments, was unfortunately absent through indisposition; but Alderman Sir Robert Carden worthily acted as his *locum tenens*, and, after some preliminary remarks by Mr. Edmeston on the objects and progress of the society, announced that the medals for 1862 had been awarded thus:—In Historical Painting, to E. Crowe, for his picture of 'De Foe in the Pillory,' exhibited at the Royal Academy. In *Genre*, to Miss E. Osborne, for her picture of 'Tough and Tender,' in the exhibition of the Society of British Artists. In Landscape, to T. Danby, for his 'Evening,' in the Royal Academy. In Water-Colour Painting, to F. W. Burton, for his 'Wife of Hassan Aga,' in the Water-Colour Society; and to J. H. Mole, for his 'Leisure Hour,' in the gallery of the New Water-Colour Society. In Architecture, to E. W. Godwin, for his design for 'Northampton Town Hall,' in the Architectural Exhibition. We ought perhaps to say, for the information of

those who are unacquainted with the operations of this society, that the council selects from the various exhibitions of the year a work in each of the above departments of Art which it considers best entitled to an award of merit. The society is making considerable progress; its lectures are attended by increasing numbers, and it contemplates, should circumstances favour, establishing a reading-room, with a library of reference on subjects of Art.

**A CASE FOR THE BENEVOLENT.**—Mr. John Watson, who for some years past was engaged as a photographic artist in Regent Street and Bond Street, has within the last twelve months been totally deprived of sight. With a view of assisting him under this terrible calamity, a number of his friends and others are raising a sum of money to relieve Mr. Watson (who seems to have gained the esteem of all who know him) from future pecuniary embarrassment: and we are glad to have the opportunity of aiding them by making his case and circumstances more widely known. The committee for carrying out the object recently gave a concert for his benefit at the Hanover Square Rooms, which realised a sum of £50; and considerable individual subscriptions have also been sent in, to which most of the leading photographic artists in London, as well as other gentlemen, have liberally contributed. The secretary to the fund is Mr. George Ball, 2, Welbeck Street, who will thankfully receive any subscriptions forwarded to him.

**MR. CHURCH'S PICTURE** of 'THE ICEBERG.'—We regret that our time and space do not at present permit us to do more than just call attention to this magnificent and most interesting picture, now at the German Gallery in Bond Street; but in our next Number we purpose to consider it more fully. In the meantime we can only hope that such a scene in any way pre-disposed will not lose any *fleeting* opportunity of seeing so remarkable a work, which will not only gratify their love of brilliant and masterly painting, but enrich them with a vivid conception of an order of beauty and sublimity in nature which scarcely any of us can hope to approach nearer than thus.

**THE COMPANY OF CLOTHWORKERS**, intending to decorate their Hall with portraits of her Majesty the Queen and his Royal Highness the Prince Consort, commissioned Mr. Herrick, the eminent portrait painter, to produce them. They are now finished and placed in the Hall. They are of great merits as likenesses, and of considerable excellence as pictures, and cannot fail to give entire satisfaction to the honourable and loyal company for whom they have been executed. The Queen is represented as pointing to the charter which incorporated India with England—one of the great events of her auspicious reign. The Prince is described as pacing one of the ante-rooms at the palace, and directing attention to the plan of the Great Exhibition of 1851—a project pregnant with so many advantages to the country of which for twenty years he was the good genius. Both are habited in the robes that betoken their rank. They are works of a high order of Art, composed and arranged with judgment, and finished with the care and labour which the subjects commanded, and will take their places beside the best portraits of the period.

**INSTITUTE OF BRITISH ARCHITECTS.**—At the ordinary general meeting of this association, held on the 18th of May, Professor Donaldson, President, in the chair, the "Royal Medal" was presented to Mr. A. Salvin, F.S.A. The following gentlemen also received prizes:—Mr. T. Hardy, the Institute Medal; Mr. T. Morris, the Medal of Merit; Mr. G. T. Molecey, the Silver Medal of the Institute, with five guineas; Mr. G. A. Scappa, the Soane Medallion; Mr. R. Phené Spiers, Mr. Tite's prize of ten guineas, with a Medal of Merit; Mr. T. H. Watson, a Medal of Merit, with five guineas from Mr. Tite; Mr. R. H. Carpenter, Sir F. E. Scott's prize of ten guineas.

**THE FREEDOM OF THE CITY OF LONDON**, that time-honoured honour which still retains the reputation which it enjoyed in the olden time, has been duly presented to the Prince of Wales; and in accordance with ancient custom, the diploma of citizenship was enclosed in a rich and costly casket, the workmanship of a London goldsmith, and so offered for the acceptance of the heir

apparent. The production of this casket would naturally be a matter of great interest to the citizen goldsmiths of London; and such has really been the case, so that a sharp competition arose amongst these worthy brethren of the ancient craft, the result of which was that the manufacture of this important object of industrial Art was assigned to Mr. J. W. Benson, of Ludgate Hill, the successful competitor. The casket is an example of the style in which workers in the precious metals now execute important commissions. The design is in the cinque-cento manner, and it consists of an oblong box supported at the base by four sea-horses, above which, supporting the lid, are eight enamelled masks of Neptune; upon the lid is placed a figure of Britannia with her trident, guarded by the national supporters, the lion and the unicorn. Three panels form the front of the casket; they are of blue enamel, and between the arms of the City of London and of the present Lord Mayor, Mr. Alderman Rose, they display the armorial insignia of the Prince and Princess, ensigned with the state coronet of the Prince. Upon the central panel of the corresponding group, at the back of the casket, is the inscription, which is supported on either side by the monogram—A.E.A.—of their Royal Highnesses.

**THE HONOUR OF KNIGHTHOOD** has been conferred on Mr. Sandford, Secretary to the Royal Commissioners of 1862.

**SCULPTURE FOR THE MANSION HOUSE.**—Two years ago we announced that a number of sculptors were invited, by the City General Purposes' Committee, to compete for the execution of certain statues to be placed in the Egyptian Hall of the Mansion House, in continuation of the series previously there; and that the selection had fallen on Miss Durant, and Messrs. Durham, J. Hancock, E. B. Stephens, and J. S. Westmacott. These sculptors have now completed their several works, which will soon reach their ultimate destination. The terms of arrangement stated that three of the statues were to be male figures, and two to be female, and were to be impersonations drawn from British history or poetry. The result is that Miss Durant's figure represents 'The Faithful Shepherdess,' from the writing of Beaumont and Fletcher; Mr. Durham's, 'Alastor,' from Shelley; Mr. Hancock's, 'Il Penseroso,' from Milton; Mr. Stephens's, 'King Alfred,' and Mr. Westmacott's, 'Alexander,' from Pope's *Alexander's Feast*. The last is a subject for which we think a substitute might well have been found: even an ancient Druid, or a savage Pict or Celt, would be more appropriately located in a British banqueting-room, as an historical character, than the half-intoxicated warrior-king of Macedon. This statue, with those by Miss Durant and Mr. Stephens, are at present in the sculpture-room of the Royal Academy.

**THE PHOTOGRAPHS** exhibited this year by Mr. Vernon Heath surpass, in the perfection of their gradations, all that he has yet done. His subjects are nearer home than others that have gone before them; and in the breadth and mellowness by which many are distinguished, will be recognised the simple harmonics prevalent in a well-balanced landscape. A few of the most striking subjects are—'The Grange, Hampshire,' a seat of Lord Ashburton; various views 'At Burnham Beeches'—two or three selections from these time-honoured boles which, for picturesque beauty, are unsurpassed; 'St. George's Chapel—the Round Tower, &c., Windsor;' 'View from the North Terrace, Windsor, looking over Eton,' with the filmy shapes of the distant trees melting into air; 'Windsor Castle from Clewer Fields,' a charming vignette. The lighting and gradations of these views cannot be too highly praised.

**THE WOOD CARVERS' SOCIETY** have their exhibition in the hall of the Society of Arts. It consists of seventy-six works, among which are many of great excellence. We regret our inability to do more than refer to it this month.

**THE "AWARDS" OF THE JURIES, 1862.**—A meeting has been held at the Society of Arts, Mr. Alderman Copeland, M.P., presiding, to obtain legislative protection against those who, not having obtained medals or "honourable mentions," fraudulently assume to have obtained either or both.



## REVIEWS.

MARKS AND MONOGRAMS ON POTTERY AND PORCELAIN. By W. CHAFFERS, F.S.A. Published by DAVY, London.

Collectors are certainly on the increase; this is a natural result of the spread of knowledge with the spread of wealth. The stores of valuable "curiosities" in very many private houses are now as remarkable in England, as the fine and valuable collections of pictures which adorn many walls. Prices in pictures have altered vastly within the last quarter of a century, in consequence of so many wealthy competitors; but collectors of china and ceramic works in general are just as enthusiastic, and quite as willing to pay large prices. It was remarked at the Bernal sale, that as much money was given for a pair of Sévres vases as would have secured a comfortable annuity for any person's life. Those who are outside the "sacred circle" of collectors have no idea of the sums they lavish on their hobby. Three or four hundred pounds for a painted plate of Italian Majolica is but an ordinary event; and can we blame them, when the magnates of the Kensington Museum gave £120 for a plate of the kind, which had cost Mr. Bernal just £5! This price allowed a handsome profit to the dealer, who bought it at the Duke of Buckingham's sale at Stowe for £4—a curious, but true instance of the rapid growth of fancy prices within the last few years.

When prices have thus been raised, it is too much to expect that the market should not be supplied; spurious china is coming into existence, as spurious antiques have long ago. While this gives double value to every undoubted genuine article, it makes it necessary that the collector be also a connoisseur—able to judge of a thing on its own merits, and competent to pronounce it genuine. The older fictile artists marked their works, and it is to a description of these that the present book is devoted. It is on the plan of the books we have long possessed as guides to the meaning of marks and monograms in painting and engraving—certainly the most indispensable books to all collectors. It is somewhat remarkable that no such book has been devoted to the Ceramic Art before; but now that it has appeared, it forces itself upon attention.

More than five hundred woodcuts illustrate Mr. Chaffers's pages; they are devoted to the marks on pottery and porcelain of all ages and countries. In addition to this, we have a preliminary chapter on Roman pottery, as usually discovered in England, and on our native mediæval pottery, both full of curious information agreeably told. Though the book is devoted to marks and monograms, and is a most industrious gathering from all sources, the brief histories appended to each section, relating to the potteries whose marks are engraved, are of value. In this volume we have, for the first time, a clear elucidation of the mystery which has hitherto shrouded the history of the famous French Faience, known as "Henry II. ware," celebrated as the finest and rarest productions in Ceramic Art. We here find also much new information on the potteries of Milan, Genoa, and Florence. A new claim of importance is made for the city of Lyons; and the very rare wares of Moustiers, Nidervillers, Luneville, Valenciennes, and other manufactories, are described. The pottery of Holland, and particularly that of Delft, which Marryat seems to have given up in despair, is here very fully illustrated. Even that most hopeless of all pottery to fathom or date—the Chinese—is here despatched upon, and its peculiar marks dissected, so that we may know something like the age of any treasured old china. The account of our native manufacture is the fullest yet published, but it must not be concealed that there is much more to be done. In the Wedgwood, for instance, are some varieties not noted, and any collector of a particular *fabric* will doubtless be enabled to add a few more marks and monograms to such as this volume includes. The author is fully aware of this, states as much in his preface, and solicits any such aid as other collectors' experience may give. This we hope he will obtain, and so make his book what it ought to be—the handbook of reference for all lovers of the Ceramic Art.

ORACLES FROM THE BRITISH POETS; a Drawing-room Table Book and Pleasant Companion for a Round Party. By JAMES SMITH, Author of "Rural Records," &c. Published by VIRTUE BROTHERS & Co., London.

The idea of this book is borrowed, the author tells us in his preface, from an American work of a similar kind, and a very excellent idea it is to carry out. Its object is to furnish an intellectual entertainment for a group of young people, in which,

however, their elders may take part without risking the charge of having reached the stage of second childhood,—by placing before them a question, answers to which are extracted from the writings of British poets. For example, to the question, "What is your character?" one of the answers is—

"Ready in gibes, quick answer'd, saucy, and As quarrelsome as the weasel."—SHAKSPEARE.

There are thirteen questions given, and fifty answers to each, all of the latter being numbered. The game is played by a questioner being selected, who calls upon each individual of the party to choose a number under the question proposed, and reads each answer aloud as the number is mentioned. Mr. Smith, in choosing the poetical quotations, has laid almost every known poet under contribution; the replies are, as a rule, most apt, and, being of a mixed character, sometimes humorous, sentimental, and descriptive, the game is rendered amusing as well as instructive; this little volume, therefore, has our best wishes for its success.

LISPINGS FROM LOW LATITUDES; or, Extracts from the Journal of the Hon. Impulsia Gushington. Published by J. MURRAY, London.

Though no name appears on the title-page of this amusing volume, that of an accomplished nobleman, Lord Dufferin, is associated with it. By way of introduction to the world, his lordship intimates that its contents have "served an earnest purpose, in lightening the tedium and depression of long sickness in the person of a beloved friend," who is spoken of as a lady. The Hon. Impulsia Gushington is one of a class of females whom a witty friend of our own calls "unappropriated blessings;" in other words, she is a maiden lady of a certain but undefined age, with a lively imagination, impulsive, yet tender feelings, romantic ideas, and easily moved to action by the slightest appeal to her generosity and kindness. Her physician recommends travel, and lends her "Eöthen" to read. She falls asleep over it, and dreams that she is mounted on an ostrich, and careering over the boundless sands of Arabia, with the author by her side. The next day a "delightful thought" arises: "Why should not I follow in the glowing footsteps of Eöthen? why should not I bask in the rays of the Eastern suns, and steep my drooping spirits in the reviving influences of their magical mirages? The idea was an inspiration." So Minikin, her faithful attendant, is summoned, and told to prepare for Eastern travel at the shortest notice, and the lady and her maid, "dear little Bijou," the lap-dog, and the favourite parrot, start at once for Marseilles, and embark on board the steamer for Alexandria. Corkscrew, the butler, an "excellent creature," finding there is no "proper pantry and steward's room" on board the Nile boats, and no "second table in the servants' hall" where his mistress may be tarrying, refuses to go with her "a wild-goose chase in a 'dabber,' without so much as a regular wine-cellar, let alone pantry, among pelicans and crocodiles. It isn't to be done, ma'am! no, not if Queen Victoria herself was to go down on her bare bended knees to ask me!" And Corkscrew thereupon gives the lady warning. But the gentle and considerate Impulsia, apprehending that her valued domestic will fall down in an apoplectic fit from the intensity of his feelings—he speaks somewhat incoherently and indistinctly, as if he had just emerged from the wine-cellar—begs him not to worry himself; she cannot hear of his leaving her service; and arranges that he shall remain to take care of the house and wine-bins in Brook Street during her absence.

By the time Minikin reaches Alexandria she has had enough of eastern travel, and resolutely refuses to move onward. Miss Gushington's then lonely situation "strikes cold upon her heart—thus left, stranded, as it were, and desolate among the boxes, on a foreign shore." She is, however, equal to the occasion, and dismisses her maid, with directions to rejoin the excellent Corkscrew in Brook Street, and there await her return. "Attached servants are such real treasures!—trifles should never induce one lightly to deprive oneself of the inestimable comfort of their affectionate ministrings."

Left to her own resources, our heroine travels forwards to the Pyramids, Thebes, and half a score other places, meeting with all kinds of ludicrous adventures, falling in with fellow-travellers of all kinds, English, Irish, and Scotch, some of whom adroitly manage to travel at her expense, so willing is she, in the warmth and generosity of her heart, to make herself agreeable. The last we see of her in this volume—for a continuation is promised if the "public testify sufficient interest" in her destiny to demand a re-appearance—is Monsieur Victor-Alphonse de Rataplan lovingly by her side, and addressing her as "mon Impulsia."

As the above outline of the story will show, "Lispings from Low Latitudes" is full of humour. The characters are, doubtless, overdrawn, but they are sketched with much genuine humour, and with not a little knowledge of human nature, as developed in certain classes of individuals, whose society it is, as a rule, better to avoid than to seek. The book has been written to amuse, and this it cannot fail to do, especially as almost every scene is illustrated by a clever etching, not, certainly, equal to John Leech's inimitable pencilings, but yet of a style and manner to exhibit the author in as favourable a light as an artist, as she appears in her descriptive writing.

THE WORLD'S DEBT TO ART. By A. J. B. BERESFORD-HOPE, Esq. Published by W. RIDGWAY.

THE CONDITION AND PROSPECTS OF ARCHITECTURAL ART. By A. J. B. BERESFORD-HOPE, Esq. Published by J. MURRAY, London.

These two lectures—the former delivered at Hanley, on February 24, in aid of the Albert Memorial Fund, the latter on March 24, at the Architectural Museum, South Kensington—well deserve to be known beyond the circle to which each was addressed. The world outside "artist-life"—in whatever place this is found, be it the sculptor's or the painter's studio, or the workshop of the artisan—requires to be taught and to understand what Art really is, that it may be estimated at its true value. In Mr. Hope's lecture at Hanley, he sets forth this clearly and practically, pointing out to his auditors that the humblest of them had it in his power to aid the progress of good or bad Art, according to his use or rejection of the most common object that ministers to man's necessities or pleasures. The thing may be in itself but a trifle, yet the taste of the manufacturer and of the purchaser is evidenced by what the work is, and if bad, both maker and buyer commit an offence against Art.

The other lecture has a more limited scope; it relates to architecture specially, yet notices the various "Art-crafts" which are associated with it. We may not go the entire length with Mr. Hope in his views, for he belongs to the "Gothic faction," yet there is little in what he says to which we can reasonably offer objection, while there is much that has our hearty concurrence. The lecture, we should state, had direct reference to the object and position of the Architectural Museum.

GLIMPSES INTO PETLAND. By the Rev. J. G. WOOD, M.A., F.L.S., &c., Author of "Illustrated Natural History," &c. &c. Published by BELL AND DALDY, London.

Happy the living creature—be it beast, bird, fish, or insect—that has Mr Wood for an historian; and happy must the boy or girl be who is fortunate enough to procure any of the books which this gentleman writes about animal life, for they are most instructive and entertaining; and none more so than this, because there is scarcely a household that does not number among what may be considered the family group a "pet" of some kind or other—a dog, a cat, a canary or bullfinch, a rabbit, or, it may be, a porcupine or a toad, for Mr. Wood tells us "toads are much more agreeable animals than is generally supposed to be the case." We are quite willing to take his word for it, without testing its truth by personal intimacy.

The scope of his "Glimpses into Petland" is to excite sympathy towards every portion of the animal race that comes within our reach, and to show that there is scarcely one of them which does not possess a character which, if properly brought out, may not make it an agreeable and interesting companion. Full of wonderful stories concerning these creatures is the book—stories so apparently improbable as to be credited only by those who have had some experience of their truth. We could have told him one of a pet rabbit that once belonged to us: it was no beauty, its colour was a dingy black, and it had a large and rather ill-shaped head; but it was a most intelligent, docile, and playful creature. When allowed to come into a room it would gambol about as freely as a kitten, leap into the lap, or on to the table, if at all accessible, and generally would come when called; but its greatest delight was to upset the contents of a work-box, and roll the balls of cotton along the floor: a great "pet" was our rabbit.

We have often heard young people complain that they have "nothing to do," and would recommend these unfortunates to get this book of Mr. Wood's, read it carefully—we know that when they begin they will go on with it—and then see if they cannot find an employment that will well repay them in making the acquaintance, and gaining the friendship, of some creature whose company and intelligence will prove a remedy for wearisome hours.



## THE ART-JOURNAL.

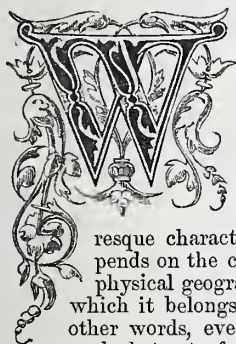


LONDON, AUGUST 1, 1863.

## SCIENCE AND ART.

BY PROFESSOR ANSTED, M.A., F.R.S.

## III.—MOUNTAINS.



WE have endeavoured in a former article, while giving an account of the relations of certain kinds of scenery to geological structure, to point out how closely the artistic and picturesque character of all scenery depends on the combined geology and physical geography of the district to which it belongs; how completely, in other words, every natural and well-marked tract of country has its own physiognomy, dependent on certain natural phenomena, often concealed, but always discoverable, arising from its original construction and its subsequent history to the present time.

But if such physiognomy can be explained in the case of the stratified limestones, sandstones, and clays—the tamer rocks, water-formed and water-worn—it becomes prominent and unquestionable in granite and slate, and in all other rocks that are projected in naked and vigorous outline, and manifestly command attention as the direct sources of the picturesque. It is not necessary, then, to discuss this part of the subject, or occupy time and space in proving what has never been denied. Let us rather proceed at once to the geological causation, which affords the clue to the real nature of the effects of mountain scenery.

A short space will, however, be well occupied by a consideration of the fact that all appreciation of grand scenery dates from a very recent period; and that in Art no less than in literature, the recognition of any real beauty and interest in mountainous and wild countries was hardly ever made, even a century ago,—being as much a growth of modern taste and modern cultivation as are the novel, and other peculiarities of literary composition, of which there is really no trace at any earlier period.

Neither the poets nor the painters of the middle ages, great as were their talents, and comprehensive as their genius may have been, seem to have admitted anything to be interesting that was not directly human; and the result is curiously evident, as well in Art, by the utter absence of meaning and character in the early attempts at representing landscape scenery, as in general cultivation, by the frequent expression of discomfort and annoyance, when the traveller, bound on his way to Italy, to make “the grand tour,” to

complete the education of the day, regarded Switzerland and the Alps simply as terrible difficulties, either to be surmounted as best they might be, or evaded, if that were possible. The contemporaneous growth of enthusiasm for mountains and mountain scenery amongst all classes, whether travellers for amusement, poets, or artists, and its rapid advance to an almost universal passion, is certainly a remarkable feature in the history of modern civilisation, and is the more interesting as there has been an equally rapid advance in the love of nature and the study of natural history, whether of animal vegetation or mineral productions.\*

The rare appreciation of beauty in wild savage mountain scenery, even when clothed with rich forest, extended even to the Italians, notwithstanding the opportunities their country offers. Thus the subject is altogether modern. No doubt at present—when every Englishman considers it almost a part of his religion to visit Switzerland, and pass up and down the Rhine; when in the British Islands, Snowdon and the Grampians are more familiar than Yorkshire and Somersetshire; when the mountains of Scandinavia are better known than the Alps were a hundred years since,—there is a due appreciation of the bold, grand, simple forms of mountains; and the artist, if he please, may carefully represent these, and limit himself to their delineation, without fear of his pictures becoming unpopular. And, on the whole, it is still chiefly in England, and among English people, that this taste is most marked. It is our own Turner, and many distinguished followers, who have most nearly approached the sentiment and feeling expressed in nature; and it is in their pictures that we best see the relations and the contrasts of mountain and cloud that are at once so wonderfully beautiful and so difficult to delineate on paper or canvas. It is needless to remind the reader that as Turner may be said to have first introduced into landscape painting the highest flights of imagination and poetic genius, so to his describer and admirer, Ruskin, we owe the most vivid and picturesque descriptions of Art, and of Nature represented by Art. To the early volumes of “Modern Painters,” and especially to the chapters in the second part “Of Truth,” the artist will always refer with equal pleasure and instruction, and there the elements of Art-criticism in the representation of natural objects will be best studied by the general reader.

While, however, Mr. Ruskin's chapters on the “Truth of Earth” abound with useful suggestions and noble passages, there still remains something to be observed on so fruitful a subject, and there are different ways of presenting truth, each thinker and observer having his own style and direction of thought. The remarks that follow will have more reference to the geology and physical geography causation, than to the actual mechanical results which are produced.†

The various rocks described in a former

\* In these remarks it may be thought that we forget the writings of Price, and more especially of Gilpin, who have even given to the artist rules for the proper representation of mountain scenery. It is, however, the very fact of the conventional treatment thus suggested that takes from these writers all claim to a true feeling of the picturesque, in the class of country alluded to. Mountains cannot be represented conventionally without great error and hopeless weakness, for they are full of individuality, and each district has its history and geology impressed indelibly upon it.

† In his broad generalisations concerning the forms of central mountains, having only the Alps in his eye, Mr. Ruskin seems rather to have overlooked the fact that each mountain chain, whatever the name of the rock it is composed of, has its own physiognomy and characteristic features. It is not the case that all mountains of the same mineral structure assume the same form. The form is wonderfully influenced, even in detail, by the circumstances of elevation and weathering, so that granite in one place is extremely different in form from granite in another.

article—as produced by deposit from water, or modified by the after action of water, lose much of their original form as they sink down under heavy pressure into the recesses of the earth, where they are subject for a long time to the action of chemical causes in a high and uniform temperature. They become changed, and are chiefly recognisable because they retain certain marks of mechanical arrangement and organic origin. When they have undergone this action for a long time, or when for any reason the chemical forces have been more powerful, the organic remains become obliterated, and the mechanical structure is obscured or even lost. In some cases it seems overlaid, and in others replaced, by a new crystalline arrangement, not unlike the original, and produced by a new arrangement of the ultimate atoms, instead of merely affecting the grains or particles of mixed matter. In this manner marble has been produced out of limestone, and a fine compact white mass, also almost crystalline, called quartzite, out of common sandstones. From clay, too, either in this way or by mere pressure, have been elaborated slates, the great variety of easily splitting rocks, more or less crystalline, that are found either in the vicinity of granite, or with gneiss, which is a kind of granite. In this way also, or at least by a very similar causation, the varieties of granite and of porphyry have been probably produced, not unfrequently at a comparatively late period. But all the substances thus formed can only have been built up into their new shape and nature at great depth beneath the earth's surface. A certain amount of internal heat facilitates change at this depth, where there is also enormous pressure. The amount of heat required for this would probably be sufficient to melt and turn into glass or ashes similar material near the surface, where the pressure is less considerable. Such rocks are then *hypogene* (formed beneath), as Sir Charles Lyell has called them, if they are not igneous.

That rocks thus existing at great depths should afterwards come to the surface and be lifted up to form the highest peaks and pinnacles of our globe supposes the existence of great subterranean force, which has continued to act after the surface of the earth or the general level of the land has been reached. That such forces are indicated both in direction and amount by the mountain mass itself seems unquestionable, and thus we enter at once on the consideration of that great problem in geology, the nature of upheavals and their influence on the earth's crust. We also see how it is that true mountains are positive phenomena, and not mere accidents; they are parts of the great written and recorded history of the earth, not to be mixed up with, or mistaken for, operations of deposit, and quite distinct from plains and tablelands, valleys, and hills. They at once mark elevation and motion, and from them—from their magnitude, direction, and height—we gain an insight into the forces that have produced them, and the time required for their elaboration. To use another simile more suggestive perhaps to the artist, they are the bony framework of the earth—the skeleton whose more marked ridges and more prominent bones are manifest through all the coating of muscle and flesh and skin, and are recognised at once as the foundation of everything that is manly and vigorous in external nature.

But to raise mountains, there must have been not merely elevation, but fracture. Rocks are not mere paste to be blown up like a bubble by a pressure from beneath them. They are hard and rough, and resist pressure as long as possible. When the power exerted is too great for their longer resistance they tear asunder, and then the force acts



more on one side than the other, or some upper bed is rent asunder because it is more strained or more brittle than the rest, while a subjacent part of the mass is often thrust through and comes to the top. Thus it is that in the great mountain districts there is some one line along which the highest elevations are to be found; but where, owing to this action, we find the oldest and first-formed rock.

There are also other lines of similar rock all nearly parallel, and it is seldom that a great mountain system is without several *axes* (as these lines are called), and several distinct fissures through which the old rocks appear. Sometimes such lines form the terminations of a great continent, as is the case with the chain of the Andes and Rocky Mountains, which reach from the Arctic to the Antarctic Ocean, or with the Scandinavian mountains, the Scotch and Welch mountains, and those of Brittany. These latter, indeed, are by no means mountain districts; but still they are connected with, and derived from, elevations. In the vast chain stretching from the Atlantic to the Pacific, through Europe, Africa, and Asia, there is one main direction of elevation governing the form and position of more than half the land of the earth; and though this chain is broken into sub-chains, and is known by many names, it is really one, and belongs to one rent in the earth's crust, followed by numberless thrusts, continued for long intervals and at various times from a very early period down even to the most recent.

It is only by regarding mountains in this manner, as connected with movement and great force, that we can in any proper sense understand them, or perceive the causes of their grand features. Cliffs, when of granite or similar rock, often belong to the same class of phenomena, the rock in all cases being a guide to the existence of the line of disturbance. Where granite is present, the rocks have certainly been thrust up, for no granite was ever formed at or near the surface, and none can appear where it now is at the surface, without having been lifted through great accumulations of other mineral once overlying it.

The characteristic rock of the mountain axis, or "the central mountain," as Mr. Ruskin has named it, is certainly then some kind of granite, although it is equally certain that many of the largest mountain districts, and some of the loftiest mountains, are not themselves granitic. They are quite as often of those laminated mixed mineral masses already alluded to, called by geologists gneiss, mica-schist, or some of the many varieties of schist and slate. These are for the most part composed of the same elements as granite, or at least agree with some of the constituents of granite. This rock is a compound of crystals of felspar, crystals of mica, and crystalline quartz, and is readily known. But there are infinite varieties of composition. Gneiss also does not differ from granite in composition, but the crystals are arranged in layers, and the mica and other schists exhibit also a somewhat peculiar arrangement. Clay slate is a variety of clay. In all of them limestone is sparingly distributed, but in all there are many fissures and crevices formed at an early period, and since filled up with crystals, often of limestone, but oftener of quartz. Not unfrequently valuable metalliferous minerals are found among the crystals.

Regarded merely as rocks, the varieties of granite are, perhaps, the most interesting and picturesque of all. As central mountains they are often pinnacles and isolated peaks, but these are not the results of elevation, they are the effects of weather on materials of unequal resisting power. It may safely be

asserted that no bold peaks and pinnacles, such as form the summits of the loftiest Alps of Switzerland, were ever shot up into the air as they now appear. There is not even a shadow of probability that any part of the vast mass was at any time thrust up so rapidly that the rise could be distinguished by mortal eye, had any human being been present watching the phenomenon. Much more probable is it that these rugged elevations—now almost covered and quite surrounded by snow at all times—were gradually upheaved, at first under water, and then by very slow and intermitted movements in the air, no single movement being sufficient to produce a manifest change, and each lasting for a very long time. Geology teaches us that the work of nature in all these matters is slow and measured. Even the most marked elevations, however great, do not proceed without interruption, but alternate with depressions. During these movements the whole face of the land around becomes changed also, and this may take place without any sudden and abrupt change occurring in the inhabitants.

Much follows from this view of the slow elevation of the great mountain chains of the earth, and it bears upon the picturesque features of the mass. Beneath the snow which we speak of as perpetual, but which is as fleeting as the rain that waters the plains below, the rock is constantly changing; for it is perpetually acted on by frost, and the fragments broken away roll down to the ice-clad valleys, there to form part of glacier moraines, or to be ground to powder in the rushing torrent. The differences from year to year seem small, but spread over centuries they are considerable, and greatly affect the face of nature. Yet this is not noticed, for the cause in action having always been and continuing always the same, and nearly of the same amount, the result is not very dissimilar, and the physiognomy of the mountain remains the same from year to year and from century to century.

It will be clear, then, that the physiognomy of a country, or the features by which we recognise a particular mountain or cliff, being the result of the destructive agency of weather on rocks of a certain kind, occupying a certain position, difference of position is the main cause of difference of appearance, the material being of the same kind. It is also clear that granites greatly elevated on a definite line, and having become central mountains, are likely to present a broken and jagged appearance; that the same granite, not so situated, but still elevated, may be comparatively even and smooth; and that the same granite, again, if not lifted much above the surface, may be perfectly round and unbroken, or may show any amount of decomposition of a different kind unconnected with elevation.

There are thus three conditions of granite depending on the exposure:—first, there is the broken, jagged appearance often assumed by the harder portions, after the softer and more easily decomposed parts have been removed by water and weather; secondly, there is the less broken appearance of the ridge when the destructive influences are smaller; and lastly, there is the round smooth appearance, only irregular when the elements of decay are present, and have done their work of destruction. Thus the granitic needles of Mont Blanc are very distinct from the rounded bosses of Ben Nevis or the Brocken; and both are different from the granite of the Channel Islands, and the soft rotten rock of the Fichtelgebirge, in Saxony. In all these cases, however, the mineral is nearly the same; it is the circumstances of elevation and exposure that have determined the picturesque character.

Each condition of granite has its own peculiar beauties. The wild and magnificent grandeur of the Swiss mountain, towering into the sky and covered with snow, except where the rock is too bold and the walls are too vertical for the snow to rest on them, is no doubt the most striking and impressive. Split for the most part vertically, owing to the extreme angle of elevation attained, the needle or pinnacle form is common in individual rocks, while a peculiar wedge-shape characterises the whole of each separate mountain mass. The work of removal of the softer and superficial deposits and broken fragments, has been long effected, and we see the real skeleton—the hard, iron framework, angular and energetic, and in no case to be mistaken. The result can only be obtained by a distant view, but in the distance the outline remains as sharp and well marked as if we could approach near and sketch the exact detail. A hundred examples might easily be collected, each of which should be perfectly distinct, while all would be found to be connected together by one common condition of the rock and one system of upheaval.

Rounded bosses of granite, which are by no means rare in some parts of the world, afford singular contrasts to the pinnacles and peaks of the Alps, the Pyrenees, and other well-known mountain chains. They are certainly less picturesque, but sometimes very curious. The granitic cliffs fringing some of the coasts washed by the Atlantic Ocean are much more deserving the artist's notice. But here also the work indicated, and the effect produced, is by the action of water and weather. It is grand, though on a small scale; beautiful, with every element of boldness, and vigour, and movement; and it well deserves careful study on the part of all artists and lovers of the beautiful in nature. It is nowhere better seen than in the small Channel Islands between England and France, where every variety of granite scenery can readily be obtained with little trouble.\* There is here a marvellous complication of cliff and pierced rock, and cavern and pinnacle, detached and semi-detached, all in a constant state of transition, while the changes, however rapid, always bring back the same form and the same features.

Next to granite as a rock forming mountain masses, elevated from beneath, and produced at great depth, comes gneiss, which is but a stratified granite; and with gneiss are varieties of schist, of which mica schist is the most widely and largely extended. Partaking of the nature of stratified masses, they exhibit this condition even where most manifestly related to the granite. The mountains composed of them are generally more regular and ridge-like in form than those of granite, and the direction of the ridges is more uniform, and is parallel to the main line of elevation. They exhibit thus a kind of subordination, compared, at least, with the extreme independence of granite in all respects. Still mica schist and gneiss are essentially grand in their form. The former rises to elevations little inferior to granite itself, as illustrated in the Sierra Nevada of the south of Spain, one of the loftiest and most picturesque of the mountain chains in Europe. Gneiss also occupies an extensive area, and rises into considerable mountains in Switzerland. The peculiar arrangement, whether really bedding or a mere lamination derived from structure, that always pervades such rocks, is at once seen in the mountains

\* I venture to refer the reader to an account of these islands recently published, in which their peculiar beauties, and the cause of them, are explained, and well illustrated by the accurate pencil of Paul J. Naftel. See Ansted and Latham's "Channel Islands."



or flanking ranges; and it is still more clearly apparent, and affects the landscape in a very marked way, when we are able to approach near and observe the details. Thus it is that in cliffs and lower mountains there is an absence of bold effect, and the beauty of granite is absent.

Not so, however, always with slate. This peculiar rock, certainly once a mere mechanical accumulation of mud, is now so far altered that its mechanical structure is merged in the peculiar re-arrangement of its atoms; but the slaty cleavage, or minute parallelism of plates throughout the mass that now affects it, is so combined with a semi-crystalline state of the rock that the weathering and erosion by water produce forms in the highest degree picturesque. Here also we find that the general result on a large scale of exposure under aqueous and atmospheric influences has been to round off the larger inequalities, leaving the distant outline apparently smooth enough, although when we approach more closely the detail is exceedingly wild and irregular. Slate, whether on the mountain side or in the quarry, is thus an eminently picturesque rock, and it is often almost as much so by its colour as by its shape.

Slate is directly derived from clay; and in the same way, but by a yet more distinctly crystalline change, marble of all kinds is derived from limestone, and quartzite from sand and sandstone. Statuary marble is a rock not known to occur in England. There are some deposits in Ireland, but they are probably not large, and it is chiefly Italy that at present supplies the world. The mixed carbonates of lime and magnesia crystallise into a rock called *dolomite*, which, in its sugar-like grain and its pure whiteness, resembles some varieties of marble.

Notwithstanding the beauty of the material, the breadth and boldness of the fracture, and the colour, neither marble nor dolomite add much to picturesque beauty. They are mere limestone varieties, and unless assisted by the accident of a large quarry, or by some peculiar vegetation, there is little to distinguish them, or render them attractive to the artist. There are no doubt, however, striking peculiarities of scenery in the great quarries of Carrara, in the old and long-neglected quarries of Greece, and in the great marble quarries of Spain, and near Lisbon. In all these colour, as well as form, are very peculiar, and well deserve more careful observation and representation than they have yet obtained. Gypsum and alabaster produce scenery which often borders on the grotesque.

Quartzite is capable of modifying landscape, and producing more decided peculiarities of effect than any of the other modifications of deposited rock, owing to its brilliant whiteness, its extreme hardness and sharpness of outline, and the small variety of vegetation (never extending beyond a few lichens) that can grow upon it. Some remarkable instances of quartzite projecting beyond the surface, and forming small hills, exist in Shropshire, where they are known as the Stiper Stones. In gold producing districts, as in California and in many parts of Australia, ridges of similar material project above the surface, and are called reefs. They greatly influence the near landscape. In some districts, however, as in the north of Scotland, this rock is distinctly stratified, and thus differs from hard sandstone only in its greater compactness of texture, and the absence of any growth of other vegetation than lichens. "The regions where it abounds have a very peculiar aspect, the hills being in general conoidal, with a smooth flowing outline, and few asperities, though with

numerous scattered fragments. The soil that covers them is remarkable for sterility, even in this land of barrenness, whilst their summits and declivities refusing nourishment to the humblest moss, shine with dazzling whiteness. Of this kind is the conical stack Balloch-nan-fey, the last remarkable mountain on the west coast, whose naked ridge of bright quartz shines in the sun like snow, and was described by Pennant as marble."\*

Other very remarkable instances of glittering white quartz rock have been mistaken for snowy caps on the mountains of Abyssinia, and the parts of Africa near the shores of the Red Sea. Quartz rock is indeed a more peculiar and recognisable rock than almost any of its class.

We come next to those remarkable and exceptional phenomena connected with the existence of volcanoes, and the outpouring of melted rock to the surface. These occasionally meet the eye in various parts of the world, rarely, no doubt, and especially so in our own islands, but by no means so rarely in other countries as many suppose. They are admirably adapted to exhibit the power of the artist, and present varieties of form and colour amazingly different from those exhibited by other rocks.

A volcano in the ordinary and simplest sense is a conical mountain, or a conical summit of a mountain, hollowed out at the top by a cup-shaped depression, which is sometimes large enough to appear, even at a distance, like a slice cut off the cone, and sometimes so small as to be quite invisible from below. Mountains of this kind are of all varieties of elevation, some in the eastern Mediterranean not rising much above the sea level, while others in the Andes are among the very loftiest peaks attained on our globe. In themselves they are somewhat monotonous in form, but they are associated with other appearances derived from the outpouring and subsequent cooling of melted rock, and this from its extreme blackness and glassy slag-like character is often sombre and gloomy in the extreme. As, however, it usually contains the elements of a valuable soil, and after a time becomes acted on by weather and made productive, there are many instances of extreme fertility contrasting with this strange black barrenness, and affording magnificent contrasts of colour and form.

It is well known that even now, in many cases, great eruptions of volcanic rock take place under water, and geology teaches us that it has always been so. Hence we find among the rocks deposited by water, and often little altered, large sheets of ancient lava, little differing, in some respects, from the modern varieties, but cooled much more slowly and under the heavy pressure of a column of water. The result is seen in the more regular structure of such lava, which is known by a distinct name, being then called *basalt* and sometimes *trap*, from its lying in flat layers one above another like steps (the derivation of the word *trap* is from the Swedish *trappa*, a stair).

Many parts of the world, however, exhibit volcanic phenomena of the ordinary kind, mixing strangely enough with the ordinary scenery in countries where the volcanic fires are of very ancient date, and have even become locally extinct. Such instances occur in the Auvergne country, in Central France; in Catalonia; and to some extent near the left banks of the Rhine, in that picturesque part between Bonn and the river Moselle. In these cases, and in others, where no trace of volcanic cone or crater remains, there are large districts having the very peculiar characteristics of basaltic scenery. Of these

the celebrated Giant's Causeway in the north of Ireland, and the equally remarkable Fingal's Cave in the island of Staffa, have most frequently attracted the artist. They are well and deservedly known; but many equally singular and not less beautiful effects of a different kind may be seen in other districts; while in parts of Hungary, in Palestine, and especially in India, rocks of the same kind exist on a still grander scale, and well deserve careful attention.

There is a curious mixture of repose and disturbance in all these examples. Repose is seen in the mode in which, without exception, the material has been accumulated. Poured out from the earth in a very viscid state, like the slag run from an iron furnace, it moves slowly, and can form thick layers on surfaces inclined at a very high angle. There are many instances of accumulation of lava, in tolerably even layers, on the steep sides of a volcanic cone, or even on the vertical face of a waterfall. With the lava thus placed there is generally much loose ash or scoria, and the whole forms one deposit. At the same time, as districts subject to such eruptions have generally also been subject to earthquake action, there are numerous rents and fissures due to this cause, besides many cracks produced by cooling. Thus is obtained the mixture of condition alluded to. The cooling under water has generally resulted in the production of a columnar structure, beautifully exhibited in the Irish and Scotch examples, but not less so, and on an even larger scale, on the Rhine. Caverns are also formed occasionally, and other curious modifications, by the subsequent action of water.

While, then, volcanic phenomena do not present by any means exclusively mountain scenery, they do, on the whole, partake of the peculiar character of elevation that belongs to the latter class of landscape. And they do this in the right way. They suggest by their very peculiarities a kind of elevation that is local, and, as it were, superficial and not universal. They lack the depth of grandeur that belongs to rocks raised slowly by the action of irresistible force acting through thousands of centuries, and presenting to our view the work that has gone on in the great depths of the earth, and that has itself required myriads of years for its production. But they are not without great value as contrasts. They contrast with the mountains in their arrangement, and with the hills in their fiery origin; wherever they occur they modify the scenery, and greatly affect the picturesque character of the district.

Such are among the phenomena of mountains, the grandest, the most suggestive, the most *living* phenomena that nature presents. Mountains, beyond all other kinds of scenery, are adapted to elevate the feelings, to enlarge and freshen the intellectual powers, to strengthen the physical frame, and to prepare the man, worn and exhausted by the routine of a town life, and the excitement of a profession, for fresh exertion in his path of duty. More than all other scenery they are adapted to test and increase the powers and resources of the artist, and enable him to grapple successfully with difficulties of tone, light, air, and a hundred other details. There is nothing in nature that affords so strong and healthy a stimulus as an approachable mountain, whose summit is only with difficulty climbed, but which is constantly before us.

But mountains alone do not adequately represent the power, the beauty, or the goodness of nature; nor do they alone form the complete picture that satisfies either the artist or the critic. There must be a middle distance of hills, and a near view of plains and valleys. There must be air and cloud,

\* Nicol's "Geology of Scotland," p. 136.



water and vegetation. There must, above all, be a human feeling, to connect Nature with Art; for a picture is not a photograph, and no true and real picture of abiding interest is a mere transcript of any single thing or group of things in nature. And yet Art to have any value must be true in all points, and not less true because it is humanised. There is no real beauty in any false representation or combination. There is nothing excellent in what is essentially unreal. An attempt at producing an effect of sublimity without a knowledge of what is sublime, and without an earnest intention to obey nature, is a failure. It is one of those *shams*, common enough, no doubt, but that should be driven from the studio of the true artist, as the most mischievous as well as silly invention of the worst enemy of Art. There is sublimity enough in nature, and though not limited to mountains and mountain scenery, it is often present there. All that is grand, with much that is beautiful, is there brought together with aptness of form and harmony of colour. Art not based on a knowledge of, as well as love for, Nature, is pure and tame and valueless; but a mere copyist of nature, however exact, without knowledge, imagination, and love, can never rise to be an artist. And it must not be supposed that the study of detail leads to a poor and mechanical style. On the contrary, when the artist has not from his own knowledge of nature a command of detail, he is inevitably common-place and conventional. A right use of detail gives that individuality which is the soul of a picture wherein rocks and landscape are to be the chief objects of interest. A mere trick of colour or drawing, successful enough, as it may seem, is sure to be found out in time, and if repeated under different circumstances, becomes contemptible.

There is a wide gulf between a photograph and a picture. The photograph has its own value, and may, in case of need, assist or suggest a picture. It is at least an admirable and invaluable aid to an artist's memory. But a picture is a work of much higher order, for it is external nature surrounded and made glorious and intelligible by the light of genius; and as all that is best and greatest in human intellect is derived from that Supreme Being, in whose likeness man was created, it is not too much to say that this rendering and interpretation of a portion of the earth is a much higher, more instructive, and nobler work than nature herself.

A landscape, then, shows not only that which is seen by the mere visual organ; there is an inner sense of vision, subtler, finer, and more instinctive than the outer eye. The picture should present the colouring, the tone of thought and feeling, and the very self of the painter, and the truer and more intelligent and better informed is the artist, the more valuable will be the lesson his picture affords. Nature is embellished—sometimes it is re-created, by the intelligent, far-seeing, and instructed mind of one man, and a host of other men and women will continue for ages afterwards to derive instruction from the representation of a scene which the same men and women would otherwise have passed by or stared at vacantly.

Whether, then, we consider water in its relations to the atmosphere and the earth, or the earth in its adaptation to its living inhabitants; whether we study the horizontal limestones and sandstones or the uplifted granite; whether we watch the torrent as it descends the mountain side, or the river as it flows over the plain, we shall everywhere trace the parts of one great and connected history. To know nature we must study this history, and he who would rightly represent nature must understand it rightly.

## THE WORKS OF M. AND MADAME JERICHAU.

THE name borne by these eminent artists has been long and extensively known on the Continent, and from the importance of the works on which they are now engaged, their fame must extend beyond the circles to which it has hitherto been limited. Among the presents to the Princess of Wales there was one named which has not yet been offered—because it does not yet exist. It is to be an Art-gift of surpassing beauty, from the hand of Professor Jerichau—a parting token of the affectionate remembrances of the aristocracy and wealth of Denmark borne of their Princess Alexandra—our Princess of Wales. This work, which is called by its author 'The Creation of Eve,' is composed according to the spirit of Milton's description;

"Behold her not far off—  
Such as I saw her in my dream, adorned  
With all that earth or Heaven could bestow  
To make her amiable; on she came  
Led by her Heavenly Maker, though unseen,  
And guided by his voice;—nor unimpaired  
Of nuptial sanctity, and marriage rites;  
Grace was in all her steps, heaven in her eye,  
In every gesture dignity and love."

The chosen moment is that when Adam wakes, and is struck by the sight of Eve—the reality of his vision. We have seen only a photograph of the group, but even in this small and imperfect copy we apprehend at once the intensity of the admiration of the wonder-struck Adam. Two years must elapse before its completion in the marble, when, it cannot be doubted, it will be fully worthy of all parties most immediately interested. For the King of Denmark Professor Jerichau has executed a work which at once won him a place among the most famous on the roll of European sculptors. It is his *Hercules and Hebe*, a colossal group, in the purest taste of the antique, singularly happy in the contrast presented between the figures—Hebe being in the act of pouring nectar into a cup held by Hercules. There are also by this artist a Greek Slave and 'Girls Surprised at the Bath,' both works of distinguished merit. Pictures being more portable than sculpture—some of Madame Jerichau's works have been shown to her friends during her temporary residence in London. Of this lady, Cornelius, many years ago, alluding to certain artists, said, "Cette femme est le seul homme que vous avez parmi vous," a remark in which Cornelius was justified, if Madame Jerichau drew with the same vigour that characterises her 'Britannia rules the Waves,' which, with her portraits of the Brothers Grimm, was this season to be seen in the exhibition of the Society of Female Artists, at 48, Pall Mall. She is at present occupied in painting a portrait of the Princess of Wales for the Princess Christian, which is advanced to the third sitting. It is a head and bust, relieved by a blue sky background. The dress is that worn on the wedding-day, but the hair is perfectly plain, as the Princess commonly wears it. It is scarcely fair to speak in detail of any unfinished picture, but it may be said that the resemblance is already perfect, and the expression is sweet and animated. Besides this portrait Madame Jerichau has also one of the Dowager Queen of Denmark, and several subject compositions, as 'The Foundlings,' a very successful study of two girls selected from those at the Foundling Hospital; 'Reading the Scriptures,' an old man reading to a child that stands at his knee; 'The only Solace of the Poor,' two poor children lying asleep, smaller than the preceding, and very carefully wrought. A striking conception of this lady is called 'The Syren of the North,' it is a large picture, presenting the Syren leaning on a rock in the sea, the lower parts of the figure being in the water. These are the few of the works of these gifted artists of which we are in a condition thus briefly to speak. M. Jerichau is a professor and director of the Danish School of Fine Art.

Now that our relations with Denmark are so close and intimate, it is exceedingly satisfactory to know that in either art—Painting or Sculpture—artists so excellent and honoured are destined to obtain prominence in this country.

## SELECTED PICTURES.

FROM THE COLLECTION OF FREDERIC SOMES, ESQ.,  
BEECH HILL PARK, WALTHAM, ESSEX.

### A REST ON THE HILL.

F. R. Pickersgill, R.A., Painter. W. Ridgway, Engraver.

LEAVING—by way of relaxation, perhaps, from more complex themes—the bridal maidens of old Venice, the poetical conceptions of Dante, Tasso, Spenser, and Shakspeare, the historical incidents of mediæval Italy, and the narratives recorded in Scripture—on all of which Mr. Pickersgill's pencil has been at one time or another engaged—he has descended from his lofty eminence to represent here a simple young peasant-mother at play with her infant. This kind of subject is, undoubtedly, of English growth, for we never see it—except in the pictures of the Virgin and Infant Christ, where it is treated with a solemnity proper to the occasion—in the works of the old painters of the Continent, not even, or but seldom, in those of the Low Countries, so many of whom have left us representations of almost every incident of domestic life. From the time of Reynolds—whose charming picture of the beautiful Duchess of Devonshire and her infant son, in the collection of the Queen, may be cited as a notable example of a similar kind to Mr. Pickersgill's, allowing for difference of position in the aristocrat and rustic—down to our own day, British artists of almost every grade have been tempted into this field of illustration, as one which is certain of finding sympathetic admirers. It would, perhaps, be absurd to say that as a nation we have a greater love for our children than the people of other lands, and, therefore, such works are popular amongst us: it is rather to be found in the fact that we are more domesticated than foreigners—that an Englishman's home is, generally, his temple, and his children are his household deities; here is the centre of his happiness, the point to which his labours and his cares converge; hence all that reminds him of home and its loved ones, however dissimilar in circumstances, finds an echo in his own heart and a cordial response in his own experience.

And if a man's children are his household gods, the mother is the deity of her infant. "As it begins to discriminate between the objects around, it soon discovers one countenance that ever smiles upon it with peculiar benignity. When it wakes from sleep there is one watchful form ever bent over its cradle. If startled by some strange phantasy in its dreams, a guardian angel seems ever ready to soothe its fears. If cold, that ministering spirit brings it warmth; if hungry, she feeds it; if happy, she caresses it. In joy or sorrow, weal or woe, she is the first object of its thoughts; her presence is alone its true, unmitigated enjoyment." Does the painter, then, degrade or debase his art, as some men say, when he makes it the expression of a mother's love or of an infant's confidence and delight in her who bore him?

Mr. Pickersgill's 'Rest on the Hill' is a pure bit of unsophisticated nature, sufficiently refined to be exempt from the charge of the slightest vulgarity, yet rustic enough to be exonerated from that of false sentimentality. The young mother, whose cottage home is seen in the distance, is returning from the market-town, where she has been making purchases, as the contents of her basket show. The day is hot, and before she crosses the stile and traverses the rising ground between her and her place of destination, she has flung herself on a mossy bank under the shadow of a noble beech, divested herself of her bonnet, and beguiles her weariness with the child's gambols. Simple as the subject is, the picture derives value from its masterly treatment and its luminous qualities; the light and shade, as the engraving shows, are distributed in broad masses, which tell most effectively; but the tones are produced less by strong positive colours than by richness of tint, to which the dark under-skirt of the mother's dress gives additional force. There is evidence everywhere that the picture is the result of close study and mature judgment.





F. R. PICKERSGILL, R. A. PINXT

W. RIDGWAY SCULPT

# A REST ON THE HILL.

FROM THE COLLECTION OF FREDERIC SOMES, ESQ. BEECH HILL PARK, WALTHAM, ESSEX.







## THE CROWN OF ENGLAND.

At a time when the marriage of the Heir of England is a subject of absorbing interest throughout that broad empire upon which, in some one at least of the many realms that flourish under the beneficent rule of Queen Victoria, the sun never sets, the history of the Crown itself—of the emblem and ensign of English sovereignty—cannot fail to attract the attention of every thoughtful student of our national annals. Many are the changes in its external form, in its structural character, and also in its enrichments, which this symbol of our island royalty has undergone while England herself has been passing through those manifold vicissitudes that are recorded in her chronicles. There are in existence numerous original authorities which, with reference to the history of the crown of England, mutually illustrate and corroborate each other. These authorities are the great seals, the coinage, monumental effigies, and miscellaneous heraldic compositions, illuminations, paintings, and sculptures.

In his recently published volume on "Historical Heraldry," this subject has been treated at length by the Rev. Charles Boutell, and we now place before our readers a summary of the sixth section of Mr. Boutell's chapter upon "The Royal Heraldry of England;" with a selection from his illustrations, which has been courteously placed at our disposal by Messrs. Winsor and Newton, his publishers.

The earliest form of the English Crown, which appears from various illuminations closely to resemble the crowns of the Anglo-Saxon princes, is a golden circlet, jewelled, and heightened with leaves of trefoil form. This foliage may be said to be composed of heraldic strawberry leaves. Examples of these earliest crowns are preserved, more or less mutilated, in the effigies of Henry II., Richard I., and John, and their queens. The effigies of Henry III. and Alianore of Castile, at Westminster, have crowns of the simplest trefoil



Fig. 1.—Crown of Edward II., Gloucester Cathedral.

foliage, a slightly raised point intervening between each pair of the leaves. The jewels have long been removed from these crowns, though traces of their former existence are still apparent.

The coins of Edward I. show that his crown was similar in character to those of his consort and his father. A much richer crown was worn by the unfortunate Edward II., as appears from his fine effigy at Gloucester (Fig. 1). Here the jewelled circlet is heightened with four large and four small strawberry leaves, and eight small flowers alternate between the leaves. The next great change appears to have been adopted in the formation of the crown which Henry of Lancaster won for himself and transmitted to his gallant son. The crowns of Henry IV. and Joanna his



Fig. 2.—Crown of Henry IV., Canterbury Cathedral.

queen, both of them faithfully represented in their effigies at Canterbury, are truly magnificent. In each, eight elaborate strawberry leaves and as many fleurs-de-lis rise with graceful curves from above the circlet; the whole alternating with sixteen small groups of pearls, three in each (Fig. 2).

The change in the crown of England, effected by Henry V. (who broke up and employed as

security for a loan before his expedition to France, his father's precious diadem), is one which completely alters its general aspect. This new feature consists in *arching over* the enriched circlet with two jewelled bands of gold, which cross each other at right angles, and are surmounted with a mound and cross. The circlet of Henry V. is also heightened with crosses and fleurs-de-lis, in place of the strawberry leaves; a system of enrichment that has been retained to the present day, except, as it would seem from his great seal, in one of the crowns of Edward IV.

Until after the reign of Henry VIII., arched and unarched crowns are both represented in sculpture and other works of Art, and therefore both forms may be supposed to have been regarded as equally correct. At first the arched crown has the arches elevated almost to a point; after a while the arches are somewhat depressed at their intersection; then this depression is considerably decreased; and at length the arches, which bend over almost at right angles, are flattened above at the intersection where the mound rests on them.



Fig. 3.—Crown of Henry VII., King's College Chapel, Cambridge.

In the first instance, also, the arches recede inwards from their spring from the circlet; then they slightly project beyond the circlet, swelling in their contour; and now they either rise almost vertically or again resume their original inclination inwards. The crowns of Henry V., Edward IV., and Richard III., have four arches. The crown of Henry VI. has six arches; and six arches appear in the crown that ensigns the Hawthorn Bush-badger of Henry VII. The splendid crowns, however, of this same prince, that are sculptured in King's College Chapel at Cambridge, have four arches only (Fig. 3). There also are crowns of four arches, splendidly enriched, upon the monument of Henry VII. During the reigns of Henry VIII. and his son and daughters, the crown remained without any change in its arching, except that in her great seal Elizabeth appears wearing a small diadem having eight arches. The crown of the Stuart princes, James I. and Charles I., has eight arches; but on the great



Fig. 4.—Crown upon the monument of Margaret Beaufort, Countess of Richmond, mother of Henry VII., in Westminster Abbey.

seals of Charles II., James II., and Anne, the arches are four in number; and that number has since remained unchanged.

When the arches of the crown are four in number, they always spring from within the crosses patée that heighten the circlet. Henry V.'s crown has eight fleurs-de-lis alternating in pairs with four crosses; but, until the close of the Tudor era, the crown has almost always eight crosses, and as many fleurs-de-lis, which occasionally alternate with small roses. This is the case in the crown of Henry VII. (Fig. 3), and also in the singular crowns that surmount the shields upon the monument of his mother at Westminster (Fig. 4). In each of these last crowns four crosses and four fleurs-de-lis only are represented. Charles II. finally reduced the crosses and fleurs-de-lis to four of each, the same number as the arches. The velvet cap worn

within the crown appears for the first time upon the great seal of Henry VIII.

In Fig. 5 is represented the generally accepted type of what we now entitle the imperial crown of England. The real crown, however, which was made for the coronation of her Majesty



Fig. 5.—The Imperial Crown.

the Queen, and which is still in use on those occasions of state ceremonial which require the presence of this emblem of royal power and dignity, is represented in Fig. 6. This crown is formed entirely of jewels, and it covers a cap of purple velvet lined with ermine. Thus the crown



Fig. 6.—The Coronation Crown of H. M. the Queen, Tower of London.

of her Majesty's immediate predecessors, though we still are disposed to look upon it as a traditional form of the royal symbol that has, and is to have, a perennial existence, has already become historical, having been superseded by the new state crown (Fig. 6). The heraldic crown, which



Fig. 7.—The Arms and Crown of H. M. the Queen.

now enjoys the royal favour, in its contour differs from the state crown, and inclines to the type of an earlier time. This heraldic crown of our most gracious Sovereign appears in Fig. 7, ensigning the royal shield and the garter of the order. GOD SAVE THE QUEEN!



## THE ART-INDUSTRY EXHIBITION AT CONSTANTINOPLE.

[Our Correspondent at Constantinople has forwarded to us photographs of some of the principal contributions in Art-manufacture which the Exhibition contains. They are, as he explains, few. We engrave them rather as objects of curiosity than as productions otherwise important. They are, however, suggestive; and some of the forms may be useful to manufacturers generally.]

THE Turkish Industrial Exhibition continues to attract numerous visitors, and it is supposed that it will remain open a month longer than was originally intended. The Sultan occasionally pays a visit to the building, but more frequently contents himself with viewing the enjoyment of his subjects from an elegant kiosk or pavilion that faces the principal entrance, and from which he can look down upon the gay scene without being observed. This kiosk is in the form of a hexagon, and on each of the six sides is a landscape representing the beautiful environs of Constantinople, drawn from nature by an Italian artist named Montani. As might be anticipated, there are no paintings exhibited by native artists, but a few good water-colour drawings have been admitted, the work of foreigners residing in Constantinople, and there are also several very indifferent studies of landscapes, animals, &c., executed by the pupils of the Imperial College in Stamboul.

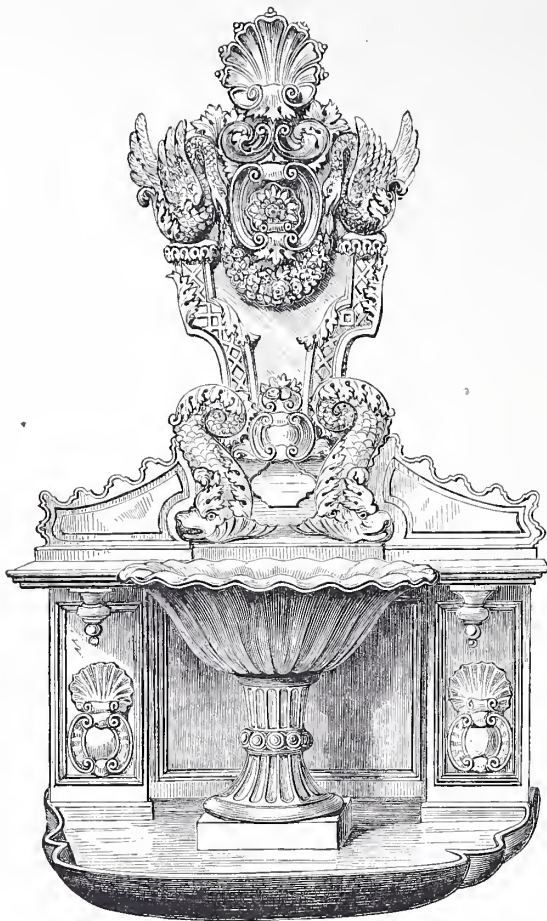
Under a large glass case in front of the Sultan's pavilion is exhibited an interesting collection of armour, belonging formerly to Sultan Amuratti. The workmanship is apparently very fine and delicate, yet of great strength and solidity. A rich helmet, covered with turquoises and other jewels, is shown, which was worn by Mahomet II. In the same case are exhibited three specimens of emeralds of wonderful size and beauty, the largest measuring  $2\frac{3}{4}$  inches in diameter, and also a pearl of exquisite purity and whiteness, measuring rather more than an inch in diameter. The jewels of the Sultan, displayed in a neighbouring glass case, present a dazzling beauty and radiance to the eye, and appear to possess a certain fascination for the spectators, who crowd again and again to gaze upon them. Diadems and necklaces of the most sparkling gems are interspersed with enamelled chibouques, jewelled caskets, &c., and to crown all these resplendent treasures appears the rich and stately Imperial aigrette of the Sultan, which preserves, as it were, a stamp of the august majesty of its sovereign wearer. Many of these beautiful specimens of jewellery are, of course, the work of foreigners, but several are also due to Armenian artists. One jewelled fan in particular, which from its fairy grace might have belonged to a sultana of the Arabian Nights, is the workmanship of a young Armenian of only twenty-two years of age.

It is much to be wished that permission could have been obtained to represent some of the more striking and interesting objects of the present exhibition, either by means of photography or otherwise, but it has been found quite impossible to overcome the numberless difficulties which in every instance have attended the attempt to procure copies of any of the works exhibited. The few we have been successful in obtaining are, however, of some interest, as showing what Turkish artists can produce; and our thanks are due to the two or three courteous exhibitors who forwarded our views so far as they were personally concerned.

No. 1 represents a constant appendage to a Turkish apartment; as many as half-a-dozen of these marble fountains being sometimes found in one house. Constant ablutions

are so strictly enjoined by the Mahommedan religion, that it is to be supposed the con-

scientious and yet indolent Turks multiply the facilities for their practice as far as



No. 1.

possible. The fountain in the engraving is of pure white marble from the quarries of Marmora, and stands between 6 and 7 feet high. For delicacy of workmanship it could



No. 2.

hardly be surpassed by the productions of any artist of the most civilised country.

No. 2 represents a mangal, or brazier, used for burning charcoal, and has been selected



from several very handsome specimens. It stands about 4 feet high, and is of bright polished brass, presenting all the appearance of gold. It is the workmanship of a native of Stamboul, and the price affixed is £150. These mangals are seen in every Turkish



No. 3.

apartment during the winter, varying, of course, in richness of material and design. Among the lower classes they are of iron, and even occasionally of tin. The charcoal is thoroughly prepared, and freed, more or less,



No. 4.

from its deleterious properties by being first burnt in the open air, after which it will radiate a great amount of heat during a whole day without being disturbed.

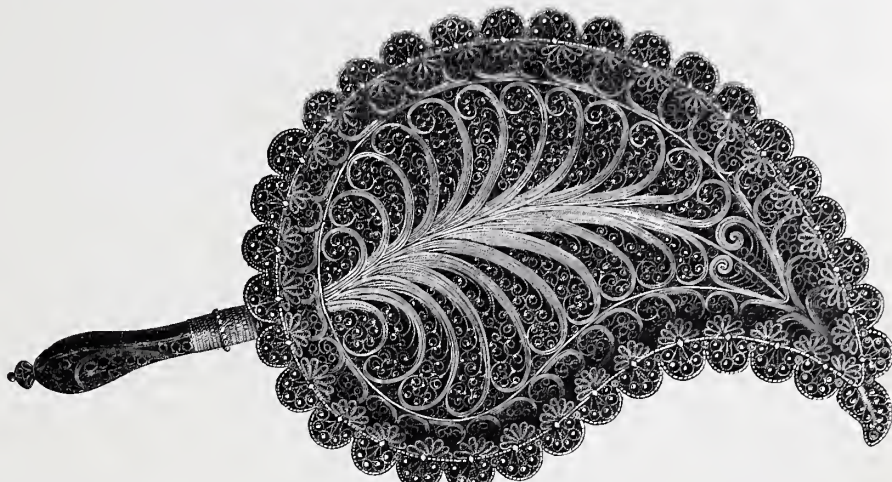
No. 3 represents one of a pair of silver candelabra, 4 feet high, designed and exe-

cuted by an Armenian named Melkom Aga. This same artist visited England a short time since, and had the honour of exhibiting to the Queen some views of the Bosphorus and other localities in Turkey, which are said to have met with her Majesty's approbation.

No. 4 is a coffee-pot of unique design, covered with rich emerald green velvet, ornamented with silver. The heaviness of the

handle spoils the general effect, which would otherwise be beautiful.

No. 5 is a portable looking-glass, with the reverse side ornamented in gold filigree. These decorated toys are almost as much in use among Turkish ladies as the fan among Europeans. Sometimes they are very costly and adorned with jewels, but even among the lower classes they are to be met with as a



No. 5.

necessary adjunct to the toilette on great occasions. They are usually from 6 to 10 inches broad, and of every conceivable shape and design.

No. 6 represents the article most in use in the daily life of the Turk. Smoking and drinking coffee are his staple enjoyments, and it is seldom that he is seen without his pipe and tiny cup of thick black liquid at his side. It is an ingenious combination of the

ordinary pipe, or chibouque, and the narghileh. It is made of ebony, which contrasts beautifully with the delicate silver filigree work with which it is overlaid. The graceful curve of the amber-mouthed snake is very striking, and the artist, Osman Aga, of Trebizond, deserves great credit for this little *chef-d'œuvre*. The price he attaches to it is £40.

We regret to terminate, with this very brief



No. 6.

enumeration of objects, our present notice of the exhibition, but should greater facilities arise for procuring impressions of other interesting objects of Art, we shall gladly avail ourselves of them at some future time.

It should be added that much credit is due to the able artist, Mr. Sebah, for his resolution in conquering the innumerable difficulties thrown in the way of his taking the required

photographs. Such impediments as he systematically encountered arose from the prejudices and more than indifference of the owners of articles to have them represented. Mr. Sebah is the only artist in Constantinople in his special branch of Art found capable of taking the photographs from which our engravings have been made.



## THE TURNER GALLERY.

WHALERS.

Engraved by R. Brandard.

If there be one of Turner's pictures which, far above all others, has been made intelligible to every eye by the art of the engraver, it is most certainly this: it was painted at a period (1846) when the artist had almost totally ignored the least approach to the realistic in every kind of form, leaving the spectator to imagine, where it was next to impossible to determine, what was intended in the representation. Of course the elements—or, to speak more precisely, the materials—of the composition are on the canvas, but so vague and indefinite is the shape they take, that it requires skill, ingenuity, and intelligence of no common order to mould them into a form which the mind can take hold of and realise as an actuality. There are few of the pictures painted by Turner during the last twenty years of his life which must be seen from the same point of view at which we should examine the works of any other painter; it is only when we keep at a most respectful distance from them that any idea of their meaning is gained; and even under such circumstances the result is sometimes far from satisfactory.

Out of materials apparently very unpromising, the late Mr. Brandard has produced one of the most beautiful prints it has ever been our good fortune to place in the hands of our subscribers; in fact, a more exquisite example of line engraving applied to landscape—for, technically, sea-views come under this term—we could not point out in any work which has come under our observation at any time. With what marvellous delicacy the sky is rendered in its gradation of tone and colour, and how light and aerial are the clouds, broken as it were into fragments, and floating gracefully over the upper surface. Mark, too, the wonderful atmospheric effect throughout the whole picture: an effect not of mere misty sunlight, but of bright golden radiance, such as travellers tell us the early sun sometimes sends forth in high latitudes. All this brilliancy is repeated on the water and on the ice-field amid which the whaling-ship lies. Notice, also, with what extreme tenderness of manipulation the objects are reflected in the water, so imperceptibly mingling with it as to suggest the complete union of substance and shadow. And yet with all this delicacy there is no absence of power, no lack of spirit: this is especially evident in the "foreground," which literally sparkles from the masterly way in which the extreme lights and darks are managed and made to enrich the half-tints. This is one of the last engravings executed by Mr. Robert Brandard, whose death we recorded not very many months since; it is a gem on which his reputation may well rest.

This is one of a series of four pictures painted by Turner illustrative of whale-fishing; all suggested, as the catalogues of the Academy specified, by Beale's "Natural History of the Sperm Whale." Two, exhibited in 1845, were called simply "Whalers," with references to the pages of Beale's book in which the incidents supposed to be represented are described. The other two, exhibited in the following year, were respectively entitled, "Hurrah! for the whaler *Erebus*!—another fish!"—this is the picture engraved here—and "Whalers (boiling blubber), entangled in floe ice, endeavouring to extricate themselves." These two, and one of the preceding year, are now in the National Gallery. Beale speaks of no such vessel as the *Erebus* engaged in the whale fishery, and Turner had never visited the seas where this dangerous maritime pursuit is carried on: the whole scene, therefore, must be purely imaginary, while the spectator of the picture is almost left to put his own construction on the composition. It seems, so far as the details can be understood, that the crews of the boats on the left are bringing in, with hurrahs, "another fish" to the ship; on the right, others of the vessel's crew are engaged in some occupation connected with the business of the voyage, but it is impossible to determine what they are doing. We must value the work for its glorious effect as a whole, without seeking to scan inquisitively its inexplicable mysteries.

## DESTRUCTION OF WORKS OF ART IN MUNICH.

THAT a man may "do what he likes with his own," is an axiom of general acceptance. But self-evident as this proposition may appear, it still is subject to certain restrictions. We are bound in our acts to consider the comfort and health and welfare of our neighbours, or of the community; for, as no man stands alone and independent, the individual must and will be prevented from disposing even of what is "his own," if he attempts to do so wholly irrespective of his fellows.

In the relations of the whole human race there is, too, such a wonderful balance and union, that the progress or decay of a part affects the welfare of the entire human family. The truths set forth by Euclid and Newton, and the thoughts of Homer and Shakspeare are not, therefore, confined within a certain geographical boundary. All benefit by them; and the good they do extends from age to age. They are great legacies, left by heroes to succeeding generations of men.

We cannot, therefore, connect with such bequests an idea of property, or the right which property is supposed to give—to act with it as the possessor may think fit. For here we have to do with a spiritual thing—with an influence, and not with the mere objects themselves, that can be measured and weighed, or bought and sold. Take any great work: as the nations generally are partakers of its influence, the nations generally are its joint possessors. For, at the present day especially, the different people stand in such close fellowship, that not only their mutual physical wants, but the wants which religion and our moral life and intellectual culture produce, draw the most distant together, and give them a lively interest in each other. Thus, the intellectual wealth of one people is enjoyed, and enjoyed of right, by another. For there are certain things which are the common property of civilised humanity. They are there for the benefit of all; and as all have an interest in their existence, all of course are interested in their preservation.

The cartoons of Raphael are the property of the world; and, though they happen to be possessed by England, that circumstance would give her no right to destroy them; for there are higher laws than those which are to be found in the written code of legislators.

Now, whether we fling a work of Art into the fire, or wilfully allow it to remain where in a few years it must inevitably be ruined, the difference, after all, is not very great. Either would be an act of Vandalism, and a disgrace to the individual or the government that could perpetrate or allow it. And yet such wilful ruin is now going on in one of the first picture galleries of Europe—in the Pinakothek of Munich. We have not to do with the astounding indifference which alone could make this possible, but we raise our voice against a state of things of which the whole cultivated world has a just right to complain. For, as was observed above, the great works which this gallery possesses are not the exclusive property of Bavaria, but are held in trust by that country for the joint benefit of us all.

There are several matters in this gallery which afford great cause of complaint. We begin, however, with that one which indicates the most flagrant neglect, and which at the same time is the most important; as, if overlooked much longer, some of the finest works of Art which the world possesses will, in a few years, have ceased to exist.

On a considerable number of the pictures patches of mould have formed, such as we see on bread, leather, or other objects that have been kept for a time in a damp place. The patches are of different sizes; but they slowly spread as this baneful mildew eats its way into the painting. By looking at the picture in a side light, the destruction that is going on is observable at once. The part covered by this mouldy vegetation is duller than the rest: it is like a blotch, and has something of the appearance which a mirror or any bright surface presents when breathed upon.

It gradually destroys the delicate glaze of the picture, that wonderful film which the great masters as well as the mellowing influence of Time imparted to their imitable works.

Many of the Albert Durers are in this state; full of mould, and the colour standing up and scaling off. The finest Rembrandt (No. 290) is covered with mildew. Perhaps the most striking instances of this shameful neglect are the two Adrian Van der Velde, Nos. 460, 472, and the Mieris, No. 423. The Claude No. 407 is dim with the fine fungus growing upon and out of the canvas.

In several instances where the mildew has destroyed a part of the picture, the "restorers" have set to work to replace what has been lost. In one, a Berghem, a pearly cloud has been rubbed out by the cleaner in his endeavour to remove the evil, and a new one been painted in to supply the deficiency. In time, of course, a change has taken place in the new colours: they have grown darker, and are, moreover, wholly without that transparent enamel-like look which so pre-eminently distinguishes the rest of the picture. Thus a large blot of paint is to be seen in the sunny sky, harmonising with the rest about as much as a patch of leather, sewed on with well-waxed ends, harmonises with a lady's white satin shoe.

The evil that is thus spreading over the most valuable works in the collection is quickly and easily and safely removable by a process known to the commonest dealer and cleaner in Rome. It would seem, however, that although the means of removal are in possession of everyone occupying himself with such matters, the collective wisdom of those to whom the Pinakothek is entrusted, has not been able to make the discovery. And, judging by the treatment some of the pictures have received from those who professed "to clean" them, it is a question whether it would be safe to entrust the remedy for the evil to such coarse and unskilful hands.

The nature of this mildew, or fungus, has not yet been very closely examined. It is not possible, therefore, to state with certainty whence it originates. Its growth and spread are no doubt favoured by darkness and want of fresh air, just as we see in close places, where there is little light and a stagnant atmosphere, a furry mouldiness showing itself on the surface of objects. Now, in the Pinakothek we have all these necessary concomitants. Owing to the great height of the rooms—quite unnecessary in a picture gallery—there is, except on very bright days, only a "dim religious light" to be seen within them. The sky-lights, being so high, are difficult to open, if opened at all, for the purpose of admitting air; and as in winter the gallery is not heated, a tomb-like chill prevails there for months together. These are defects which it is now too late to think of altering, and they are only mentioned here as offering a possible elucidation of a state of things which is as grievous as it is unique.

The state of the pictures in the Pinakothek bears evidence of an unanswerable neglect; the way in which they are hung manifests, even still more strikingly, an inconceivable imbecility. We find throughout the gallery pictures of very inferior merit—some, indeed, wholly worthless—hung low down, where they can be well seen and examined. Those, on the contrary, which, models of perfection as they are, might serve as examples and be advantageously studied, have places assigned them so high up as to be, for all useful purposes, out of sight. Rembrandt and Titian are treated in this way: put in the uppermost rows on the high walls, as if the grand aim in the arrangement had been to get rid of them. Vandykes, too, are stowed away in the topmost places, where every quality of the picture is lost, and the subject only is all that can be made out. It has an extraordinary effect, especially when below these—"below the line," so to say—are put others of third, fourth, and fifth rate artists.

This mode of arrangement is so general that it seems almost systematic. And it is so. There really is a "method in this madness." But it would be hardly possible for any one not initiated in the mystery to discover what that method was. The secret has been divulged, however, and the solution of the riddle having come from one of the authorities, it may be supposed to be correct. He said that the hanger of the pictures (Dillis)





J.M.W. TURNER, R.A. PINX.

R. BRANDARD SOULF.

## WHALEERS.

FROM THE PICTURE IN THE NATIONAL GALLERY







was guided solely by *symmetry in colour*: he chose a picture with much brown and red to balance another having also much red and brown in it, and so on with the other colours. In carrying out his plan it was quite indifferent to him whether a fine Vandyke or Titian were lost to the spectator or not. Symmetry in size was also evidently of great importance with him; and it is plain he took the same view of the matter as a certain favourite of Catharine of Russia in the arrangement of his library. Having risen to a high position under the empress, he considered it necessary that his house should be furnished with books as well as with carpets and rich furniture. He therefore sent for a bookseller, whom he ordered to procure a library forthwith. Being asked about the choice of works, he replied, "that was indifferent to him; but he supposed that there must be *large volumes below and smaller ones above*, as was the case at the empress's." And in strict accordance with this plan have the pictures in the Pinakothek of Munich been distributed over the walls. Small works, cabinet pictures of exquisite finish, an Elsheimer for example, as beautiful as a miniature, or others with figures full of wonderful expression, are placed high over the head.

It is astonishing that a man so fond of Art as King Louis of Bavaria could have allowed an individual of such evident incompetency as Dillis to arrange his collection for him; or that, when he saw how the work was being executed, he did not at once forbid him to proceed.

Consistency, under all circumstances, deserves appreciation, and it is but justice to acknowledge the high degree in which this quality displays itself in the novel arrangement of the Pinakothek. If there be one specially dark spot in a cabinet, and in that cabinet be one specially valuable picture, you may be sure that it will be found in the chosen spot for rendering it invisible. Thus we find a Natscher worth 10,000 florins in the *darkest* corner of the room. The only Hobbema in the collection has the *worst* place that the cabinet can furnish reserved for it. The same with the only landscape of Domenichino. Indeed, any work that is unique is sure to be placed away and out of sight. So, too, with the beautiful Ruysdael, No. 458. Titian, Rembrandt, Vandyke, are hung anywhere—twenty-four feet high when possible—to get rid of them. Raphael and Correggio, unless the shape of their frame give them a title to a more honourable place, are (Nos. 586, 578) thrust in the dark, nineteen or twenty feet above your head.

There is unfortunately little hope of remedying the evil complained of; for even were the mal-arrangement to be acknowledged by those in authority, and an inclination shown to make a change, the alteration would be prevented by the great expense which it would entail. The walls of the Pinakothek, it must be remembered, are hung with rich damask. Now, in order to spare as much as possible, the wall behind each picture was left bare, by which means a very considerable number of yards of silk arras was saved. It is impossible, therefore, to move a single picture from its place, as beneath it is a square hole in the damask hanging.

That a gallery like that of Munich should have on its walls pictures which are notoriously not genuine, is discreditable both to the taste and the knowledge of the directors of the institution. We are not surprised to find daubs in Wardour Street labelled with a fine-sounding name, but we have a different judgment for such proceeding when we find it in a celebrated collection, and in a town, too, that owes its reputation solely to the works of Art collected there. We see here, for example, four pictures by Massaccio, while it is well known that there are but two in existence—at Florence and at Rome.\* We have, too, a Paulo Ucello, yet since three hundred years not a picture by this master has been seen. There are also six Giotto's, although it happens that there are not as many in the whole world.† There are two Leonardo da Vincis, and five Correggios. Of these latter some are such frightful abominations, that any student in the painting school of

the Royal Academy would feel himself insulted were it said they were his handiwork. Yet these remain here year after year, in spite of the light which in the last twenty years has been thrown on ancient Art, for into this building not a single ray is ever allowed to penetrate.

All this seems very strange as occurring at Munich, the Art-city *par excellence*. But just as a man may be better than his reputation, so too a name is often obtained wholly without desert. As a proof of the state of knowledge of ancient Art among "the authorities" of Munich, professors of the Academy, and others, we may state the following:—About ten years ago a general clearance was made at the Royal Castle at Schleisheim, close to Munich, of the so-called lumber-room, where pictures were deposited looked upon as valueless. A commission consisting of Academicians and others was appointed to examine the pictures, and to see that nothing really worth keeping was disposed of. The sale accordingly took place, and fetched something less than 10,000 florins. One picture was knocked down for 7 florins, which immediately after was sold by the lucky purchaser for 50 louis d'or. Amongst the "lumber" was a Holbein, a Lucca von Leyden, an Albert Durer, a Murillo. The Albert Durer in question is still in Munich, and its possessor asks for it 34,000 florins. Of the works thus disposed of under the eyes of the chosen commissioners for 10,000 florins, a portion was soon after re-sold by the fortunate possessors, and realised a sum of about 80,000 florins.

But this belongs to the past, and our care is only for the future. We ask of the Bavarian government that they bestir themselves in the matter, and that men be appointed to examine the pictures and rescue them from destruction. Not such a commission, however, do we want as directed the clearance at Schleisheim, consisting of know-nothings or do-nothings, but men who would zealously set about the work as about a labour of love; men, too, chosen for their knowledge and experience, and not on account of court influence or of royal favour.\*

#### THE NATIONAL PORTRAIT GALLERY.

THE late additions to this collection are—portraits of Henry VIII. on copper, painter unknown; Charles II., Lely; Bishop Horsley, Lethbridge; Dr. Wolcott (Peter Pindar), Lethbridge; Bishop Burnet, Riley; Lord Chesterfield, Hoare; Richardson the novelist, Highmore; and Sir Richard Steele, Richardson. The portrait of Henry VIII. is a gem; it is worthy to hang by the side of the Van Eyks in the National Gallery. It is undoubtedly a portrait of Henry VIII., but more favourable than the full and bloated countenance so familiar to us, inasmuch that but for certain indisputable tokens the identity might almost be questioned. Charles II. is a life-sized head and bust, painted evidently not very long before his death. Lely has done his best to divest these features of the stamp of the drivelling trifle. Lethbridge's miniature of Peter Pindar looks slightly flown, but it is charmingly finished. Bishop Horsley, a miniature, also by the same painter, is not so favourable a subject. In Lord Chesterfield, Hoare could scarcely fail to catch the "fine gentleman" of the middle of the last century; he is of course in velvet and satin. The other portraits, Bishop Burnet, Richardson, and Sir Richard Steele, are common-place enough examples of oil portraiture. Every visit we pay to these rooms shows more and more the necessity of a new abiding-place for this rapidly-increasing collection. In the large room a row of portraits is now placed on the floor, and protected by a rail. The destination of these portraits depends upon the results of the Academy question, which will shortly be ventilated in the House of Commons. A very large collection of engraved portraits has been bequeathed by Mr. H. W. Martin, which is being arranged as the nucleus of a print department.

#### ART IN SCOTLAND AND THE PROVINCES.

MOST of the Government Schools of Art throughout the country have their annual meetings, for examination of the pupils and the distribution of prizes, in the spring and early summer months of the year. A considerable number of these meetings for the current year we have already reported; but there are others yet to be noticed. The examination of the Halifax School took place on the 8th of June, when Mr. Eyre Crowe, the inspector, congratulated Mr. Ryan, head master of the institution, on its prosperity, and awarded nineteen medals to the successful candidates, a considerable increase over those of the preceding years. Eight of the successful drawings were selected for national competition at South Kensington. We may remark, as a novelty in the course of instruction ordinarily pursued in Government Schools of Art, that in this instance awards were made for designs as applied to manufacture and architecture. This is a step in the right direction which we are glad to see.—The pupils of the Lancaster School were examined on June 3rd by Mr. R. G. Wylde, who expressed his approval of the progress made by the students, and of the efficient manner in which their studies are conducted.—The Leeds School, in connection with which are branches at Holbeck and Keighley, was visited early in June, when the pupils in the first-mentioned obtained twenty-nine medals, nine drawings being also selected for national competition; the Holbeck School six medals, and one drawing selected for national competition; and the Keighley School also six medals, and two drawings for the competition.—At Preston the examination took place on the 5th of June, when seventeen medals were awarded by Mr. Wylde.

EDINBURGH.—The Council of the Royal Scottish Academy contemplates opening an exhibition of pictures by Scottish artists during the approaching congress, in Edinburgh, of the National Social Science Association.

GLASGOW.—A monument of unique design has recently been placed in the cathedral of this city to the memory of Lieut. Robert Burn Anderson, of the Bombay army and "Hodson's Horse," who died in China in 1860. On a horizontal slab of marble rest the warrior's arms and accoutrements—that is, his sword, cuirass, helmet, &c.—most artistically grouped; the helmet, surmounted by a small vase of flowers, forms the apex of the composition, while over the whole of the back part is thrown a military cloak, whose graceful folds are partially brought forward to cover the slab lengthways. A laurel-wreath, through which a ribbon whereon appears the motto "Stand Sure" is entwined, forms an appropriate and expressive adjunct to the composition. It was designed and modelled by Mr. Robert Jackson, of London, the able assistant of the late Mr. John Thomas, who executed the chief ornamental sculptures of the Houses of Parliament. The monument itself is in bronze, executed at the foundry of Messrs. Elkington, of Birmingham.

COLCHESTER.—A love of Art must certainly be diffusing itself through the country, when we see quiet rural towns like Colchester—and Reigate, as we noticed a short time ago—getting up an exhibition of paintings and other objects of Art. Such a collection was opened, towards the end of June, in the former of these places, at the Town-Hall, where about five hundred pictures, drawings, and engravings were hung; these works were chiefly contributed by their owners, the gentry of the locality. Carvings, old plate, and china, with numerous modern specimens, armour, warlike weapons, tapestries, &c., added greatly to the variety and interest of the exhibition, which had its origin, we hear, in the Colchester Literary Institution.

LYNDHURST.—Mr. F. Leighton is, we hear, engaged upon a large fresco as an altar-piece for the church in this pretty little town of Hampshire. The picture, which will be in three compartments, represents the Wise and Foolish Virgins.

WINDSOR.—The great East Window of St. George's Chapel is being filled with stained glass by Messrs. Clayton and Bell, and will be dedicated, by an inscription, to the memory of the late Prince Consort. The window has fifteen lights in width, and is four tiers in height. The subjects of the glass paintings embrace both religious and secular topics. The Wolsey Chapel, adjoining St. George's, is to be restored and decorated in a sumptuous manner, in memory of the Prince, and at the cost of the royal children. The roof will be elaborately decorated with mosaic work, designed by Dr. Salviati, of Venice, and the windows filled with stained glass. It is estimated that about £25,000 will be spent on the embellishments of this little chapel.

\* In Paris is one, but doubts are entertained of its authenticity.

† Our correspondent surely is mistaken in this assertion.—[Ed. A.-J.]

\* This paper was in type for last month's publication, but want of space compelled its postponement. We have since heard that a commission of inquiry has been named; with what result remains to be seen.—[Ed. A.-J.]



## HISTORY OF CARICATURE AND OF GROTESQUE IN ART.

BY THOMAS WRIGHT, M.A., F.S.A.  
THE ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

CHAPTER VII.—Caricatures of domestic life.—State of domestic life in the middle ages.—Examples of domestic caricature from the carvings of the misereres.—Kitchen scenes.—Domestic brawls.—The fight for the breeches.—The judicial duel between man and wife as allowed and regulated by the old German customs.

Among the most popular subjects of satire during the middle ages, were domestic scenes. Domestic life at that period appears to have been in its general character coarse, turbulent, and, we should say, anything but happy. In all its points of view, it presented abundant subjects for jest and burlesque. There can be little room for doubt that the Romish Church, as it existed in the middle ages, was extremely hostile to domestic happiness among the middle and lower classes, and that the interference of the priest in the family was only a source of domestic trouble. The satirical writings of the period, the popular tales, the discourses of those who sought reform, even the pictures in the manuscripts and the sculptures on the walls, invariably represent the female portion of the family as entirely under the influence of the priests, and that influence as exercised for the worst of purposes. They encouraged faithlessness as well as disobedience in wives, and undermined the virtue of daughters, and were consequently regarded with anything but kindly feeling by the male portion of the population. The priest, the wife, and the husband, form the usual leading characters in a mediæval farce. Subjects of this kind are not very unfrequent in the illumination of manuscripts, and more especially in the sculptures of buildings, and those chiefly ecclesiastical, in which monks or priests are introduced in very equivocal situations. This part of the subject, however, is one into which we shall not venture on an occasion like this, the more so, as we find the mediæval caricaturists



Fig. 1.—THE LADY AND HER CAT.

drawing plenty of materials from the less vicious shades of contemporary life; and, in fact, some of their most amusing pictures are taken from the droll, rather than from the vicious, scenes of the interior of the household. Such scenes are very frequent on the misereres of the old cathedrals and collegiate churches. Thus, in the stalls at Worcester Cathedral there is a droll figure of a man seated before a fire in a kitchen well stored with flitches of bacon, he himself occupied in attending to the boiling pot, while he warms his feet, for which purpose he has taken off his shoes. In a similar carving in Hereford Cathedral, a man, also in the kitchen, is seen attempting to take liberties with the cook maid, who throws a platter at his head. In Minster Church in the Isle of Thanet, a miserere represents an old lady seated, occupied industriously in spinning, and accompanied by her cats. Engravings of these three subjects are given in my "History of Domestic Manners and Sentiments," but a very great number of similar subjects may be collected from the numerous monuments of this kind still preserved.

Our cut annexed (No. 1), taken from one of the stalls of Winchester Cathedral, may serve as

another example. It seems to be intended to represent a witch riding away upon her cat, an enormous animal, whose jovial look is only outdone by that of its mistress. The latter has carried her distaff with her, and is diligently employed in spinning. A stall in Sherborne Minster represents a scene in a school, in which an unfortunate scholar is experiencing punishment of a rather severe description, to the great alarm of his companions, on whom his disgrace is evidently acting as a warning. The flogging scene at school appears to have been rather a favourite subject among the early caricaturists, for the scourge was looked upon in the middle ages as the grand stimulant to scholarship. An extensive field for the study of this interesting part of our subject will be found in the architectural gallery in the Kensington Museum, which contains a large number of casts from stalls and other sculptures, chiefly selected from the French cathedrals. One of these, engraved in our cut No. 2, represents a couple of females, seated before the kitchen fire. The date of this sculpture is stated to be 1382. To judge by their looks and attitude, there is disagreement between them, and the object in dispute seems to be a piece of meat, which one has taken out of the pot and placed on a dish. This lady wields her ladle as though she were prepared to use it as a weapon, while her opponent is armed with the bellows. A correspondent has kindly furnished us with a drawing from a stall in the church of Wellingborough, in Northamptonshire, the subject of which is an ale-wife pouring out her ale to a rustic, who stands by in a state of highly gratified expectation, which contrasts with the indifference that characterises the countenance of the taverness. Like many of these stalls, it is drawn with great artistic spirit. But the ale-pot was more frequently the subject of pictures of a turbulent character, and the peacefulness of the Wellingborough ale-house scene is rather an exception to the rule. Among the grotesque and monstrous figures in the margins of the noble manuscript of the fourteenth century, known as the Luttrell Psalter, one represents two personages not only quarrelling over their pots, which they appear to have emptied, but actually fighting with them. One of them has literally broken his pot over his companion's head. This scene is copied in our cut No. 3.

It must be stated, however, that the more

common subjects of these homely scenes are domestic quarrels, and that the man, or his wife, enjoying their fireside, or similar bits of domestic comfort, only make their appearance at rare intervals. Domestic quarrels and combats are much more frequent. We have already seen, in the cut No. 2, two dames of the kitchen evidently beginning to quarrel over their cookery. A stall in the church of Stratford-upon-Avon gives us the group represented in our cut No. 4. The battle has here become desperate, but whether the male combatant be an oppressed husband or an impertinent intruder, is not clear. The quarrel would seem to have arisen during the process of cooking, as the female, who has seized her opponent by the beard, has evidently snatched up



Fig. 2.—A POINT IN DISPUTE.

the ladle as the readiest weapon. The anger appears to be mainly on her side, and the rather tame countenance of her antagonist contrasts strangely with her inflamed features. Our next cut, No. 5, is taken from the sculpture of a column in Ely Cathedral, here copied from an engraving in Carter's "Specimens of Ancient Sculpture." A man and wife, apparently, are struggling for the possession of a staff, which is perhaps intended to be the emblem of mastery. As is generally represented to be the case in these scenes of domestic strife, the woman shows more energy and more strength than her opponent, and she is evidently overcoming him. The mastery of the wife over the husband seems to have been



Fig. 3.—WANT OF HARMONY OVER THE POT.

a universally acknowledged state of things. A stall in Sherborne Minster, in Dorset, which has furnished the subject of our cut No. 6, might almost be taken as the sequel of the last cut. The lady has possessed herself of the staff, has overthrown her husband, and is even striking him on the head with it when he is down. In our next cut, No. 7, which is taken from one of the easts of stalls in the French cathedrals in the Kensington Museum, it is not quite clear which of the two is the offender, but perhaps, in this case, the archer, as his profession is indicated by his bow and arrows, has made a gallant assault, which, although she does not look much displeased at it, the offended dame certainly resists with spirit.

One idea connected with this picture of domestic antagonism appears to have been very popular from a rather early period. There is a proverbial phrase to signify that the wife is master in the household, by which it is intimated that "she wears the breeches." The phrase is, it must be confessed, an odd one, and is only half understood by modern explanations; but in mediæval story we learn how "she" first put in her claim to wear this particular article of dress, how it was first disputed and contested, how she was at times defeated, but how as a general rule the claim was enforced. There was a French poet of the thirteenth century, Hugues Piauclles, two of whose *fabliaux*, or metrical tales, entitled the "Fabliau



d'Estourmi," and the "Fabliau de Sire Hains et de Dame Anieuse," are preserved in manuscript, and have been printed in the collection of Barbazan. The second of these relates some of the adventures of a mediæval couple, whose household was not the best regulated in the world. The name of the heroine of this story, Anieuse, is simply an old form of the French word *ennuyeuse*, and certainly dame Anieuse was sufficiently "ennuyeuse" to her lord and husband. "Sire Hains," her husband, was, it appears, a maker of "cettes" and mantles, and we should judge also, by the point on which the quarrel turned, that he was partial to a good dinner. Dame Anieuse was of that disagreeable temper, that whenever Sire Hains told her of some particularly nice thing which he wished her to buy for his meal,



Fig. 4.—DOMESTIC STRIFE.

she bought instead something which she knew was disagreeable to him. If he ordered boiled meat, she invariably roasted it, and further contrived that it should be so covered with cinders and ashes that he could not eat it. This would show that people in the middle ages (except, perhaps, professional cooks) were very unapt at roasting meat. This state of things had gone on for some time, when one day Sire Hains gave orders to his wife to buy him fish for his dinner. The disobedient wife, instead of buying fish, provided nothing for his meal but a dish of spinage, telling him falsely that all the fish



Fig. 5.—A STRUGGLE FOR THE MASTERY.

stank. This leads to a violent quarrel, in which, after some fierce wrangling, especially on the part of the lady, Sire Hains proposes to decide their difference in a novel manner. "Early in the morning," he said, "I will take off my breeches and lay them down in the middle of the court, and the one who can win them shall be acknowledged to be master or mistress of the house."

"Le matin, sans contredire,  
Voudrai mes braies deschaucier.  
Et enmi nostre cort couchier;  
Et qui conquerre les porra,  
Par bone reson mousterra  
Qu'il ert sire ou dame du nostre."

Barbazan, *Fabliaux*, tome iii., p. 383.

Dame Anieuse accepted the challenge with

eagerness, and each prepared for the struggle. After due preparation, two neighbours, friend Symon and Dame Aupais, having been called in as witnesses, and the object of dispute, the breeches, having been placed on the pavement of the court, the battle began, with some slight parody on the formalities of the judicial combat. The first blow was given by the dame, who was so eager for the fray that she struck her husband before he had put himself on his guard; and the war of tongues, in which at least Dame Anieuse had the best of it, went on at the same time as the other battle. Sire Hains ventured a slight expostulation on her eagerness for the fray, in answer to which she only threw in his teeth a fierce defiance to do his worst. Provoked at this, Sire Hains struck at her, and hit her over the eyebrows, so effectively, that the skin was discoloured; and, overconfident in the effect of this first blow, he began rather too soon to exult over his wife's defeat. But Dame Anieuse was less disconcerted than he expected, and recovering quickly from the effect of the blow, she turned upon him and struck him on the same part of his face with such force, that she nearly knocked him over the sheepfold. Dame Anieuse, in her turn, now sneered over him, and while he was recovering from his confusion, her eyes fell upon the object of contention, and she rushed to it, and laid her hands upon it to carry it away. This movement roused Sire Hains, who instantly seized another part of the article of his dress of which he was thus in danger of being deprived, and began a struggle for possession, in which the said article underwent considerable dilapidation, and fragments of it were scattered over the court. In the midst of this struggle the actual fight recommenced, by the husband giving his wife so heavy a blow on the teeth that her mouth was filled with blood. The effect was such that Sire Hains already reckoned on the victory, and proclaimed himself lord of the breeches.

"Hains fiert sa fame enmi les denz  
Tel cop, que la bouche dedenz  
Li a toute enmie de sancz.  
'Tien ore,' dist Sire Hains, 'anc,  
Je cuit que je t'ai bien atainte,  
Or t'ai-je de deux colors tainte—  
J'aurai les braies toutes voies.'"

But the immediate effect on Dame Anieuse was only to render her more desperate. She quitted her hold on the disputed garment, and fell upon her husband with such a shower of blows that he hardly knew which way to turn. She was thus, however, unconsciously exhausting herself, and Sire Hains soon recovered. The battle now became fiercer than ever, and the lady seemed to be gaining the upper hand, when Sire Hains gave her a skillful blow in the ribs, which nearly broke one of them, and considerably checked her ardour. Friend Symon here interposed, with the praiseworthy aim of restoring peace before farther harm might be done, but in vain, for the lady was only rendered more obstinate by her mishap; and he agreed that it was useless to interfere until one had got a more decided advantage over the other. The fight therefore went on, the two combatants having now seized each other by the hair of the head, a mode of combat in which the advantages were rather on the side of the male. At this moment, one of the judges, Dame Aupais, sympathising too much with Dame Anieuse, ventured some words of encouragement, which drew upon her a severe rebuke from her colleague, Symon, who intimated that if she interfered again there might be two pairs of combatants instead of one. Meanwhile Dame Anieuse was becoming exhausted, and was evidently getting the worst of the contest, until at length, staggering from a vigorous push, she fell back into a large basket which lay behind her. Sire Hains stood over her exultingly, and Symon, as umpire, pronounced him victorious. He thereupon took possession of the disputed article of raiment, and again invested himself with it, while the lady accepted faithfully the conditions imposed upon her, and we are assured by the poet that she was a good and obedient wife during the rest of her life. In this story, which affords a curious picture of mediæval life, we learn the origin of the proverb relating to the possession and wearing of the breeches. Hugues Piaucelles concludes his *fabliau* by recommending every man who has a

disobedient wife to treat her in the same manner; and mediæval husbands appear to have followed his advice, without fear of laws against the ill-treatment of women.

A subject like this was well fitted for the burlesques on the stalls, and accordingly we find on one of those in the cathedral at Rouen the group given in our cut No. 8, which seems to represent the part of the story in which both combatants seize hold of the disputed garment,



Fig. 6.—THE WIFE IN THE ASCENDANT.

and struggle for possession of it. The husband here grasps a knife in his hand, with which he seems to be threatening to cut it to pieces rather than give it up. The *fabliau* gives the victory to the husband; but the wife was generally considered as in a majority of cases carrying off the prize. In an extremely rare engraving by the Flemish artist, Van Mecklen, dated in 1480, the lady, while putting on the breeches, of which she



Fig. 7.—VIOLENCE RESISTED.

has just become possessed, shows an inclination to lord it rather tyrannically over her other half, whom she has condemned to perform the domestic drudgery of the mansion.

In Germany, where there was still more roughness in mediæval life, what was told in England and France as a good story of domestic doings, was actually carried into practice under the authority of the laws. The judicial duel was



Fig. 8.—THE FIGHT FOR THE BREECHES.

there adopted by the legal authorities as a mode of settling the differences between husband and wife. Curious particulars on this subject are given in an interesting paper entitled "Some observations on Judicial Duels as practised in Germany," published in the twenty-ninth volume of the *Archæologia* of the Society of Antiquaries (p. 348). They are chiefly taken from a volume of directions, accompanied with drawings, for the various modes of attack and defence, compiled



by Paulus Kall, a celebrated teacher of defence at the court of Bavaria about the year 1400. Among these drawings we have one representing the mode of combat between husband and wife. The only weapon allowed the female, but that a very formidable one, was, according to these directions, a heavy stone wrapped up in an elongation of her chemise, while her opponent had only a short staff, and he was placed up to the waist in a pit formed in the ground. The following is a literal translation of the directions given in the manuscript:—"The woman must be so prepared, that a sleeve of her chemise extend a small ell beyond her hand, like a little sack; there, indeed, is put a stone weighing three pounds; and she has nothing else but her chemise, and that is bound together between the legs with a lace. Then the man makes himself ready in the pit over against his wife. He is buried therein up to the girdle, and one hand is bound at the elbow to the side." At this time the practice of such combats in Germany seems to have been long known, for it is stated that in the year 1200 a man and his wife fought under the sanction of the civic authorities at Bale, in Switzerland. In a picture of a combat between man and wife, from a manuscript resembling that of Paulus Kall, but executed nearly a century later, the man is placed in a tub instead of a pit, with his left arm tied to his side as before, and his right holding a short heavy staff; while the woman is dressed, and not stripped to the chemise, as in the former case. The man appears to be holding the stick in such a manner that the sling in which the stone was contained would twist round it, and the woman would thus be at the mercy of her opponent. In an ancient manuscript on the science of defence in the library at Gotha, the man in the tub is represented as the conqueror of his wife, having thus dragged her head-foremost into the tub, where she appears with her legs kicking up in the air.

This was the orthodox mode of combat between man and wife, but it was sometimes practised under more sanguinary forms. In one picture given from these old books on the science of defence by the writer of the paper on the subject in the *Archæologia*, the two combatants, naked down to the waist, are represented fighting with sharp knives, and inflicting upon each other's bodies frightful gashes.

### PICTURE SALES.

For the last three or four years we do not remember so busy a season in the picture auction-rooms as this has been. Several sales took place in the month of June which we had not space to notice in our last number, and others in the month following.

On the 12th and 13th of June Messrs. Christie, Manson, and Woods dispersed the collection of ancient works, chiefly Italian, formed by the late Rev. W. D. Bromley, of Wootton Hall and Grosvenor Street. It included examples of some of the earliest painters, and the sale attracted much interest among those collectors who still give the preference to the productions of a long by-gone age. The majority of the pictures, however, were knocked down at comparatively small sums, and we record them for the purpose of showing the estimated value of such works. The number offered for sale was 173; the principal paintings being:—"Virgin and Child," A. Baldovinetti, 23 gs. (Earl of Southesk); "The Wise Men's Journey to Bethlehem," Gentile Fabriano, 23 gs. (Mr. Monckton Milnes, M.P.); "Portrait of a Venetian Nobleman," Paris Bordone, from the Fesch collection, 58 gs. (Van Cuycke); "The Annunciation," Vicenzo Pagani, 105 gs. (Lord Ashburton); "Virgin and Child," P. Lorenzetti, 30 gs. (Sir Walter Farquhar); "St. Joseph," Signorelli, 30 gs. (Lord Ashburton); "The Adoration of the Magi," Pinturicchio, from Mr. Dennistoun's collection, 35 gs. (Anthony); "The Crucifixion," Duccio di Buon Insegna, from the collection of M. de Bammerville, 250 gs. (Anthony); a small diptych—two panels of Saints on gold ground, in one frame—St. James the Great, St. Roche, St. Francis, and St. George, by Simone Memmi,

from the collection of Mr. Dawson Turner, £51 (Anthony); "Cupid and Psyche," two pictures by Filippo Lippi, from the Fesch collection, 109 gs. (Rae); "Christ on the Mount of Olives," Giovanni Bellini, 600 gs.—this is one of the pictures bought at this sale by Sir C. L. Eastlake for the National Gallery, as we stated last month; "Virgin and Child," with two angels, Pietro Alamanni, 41 gs. (Earl of Southesk); "St. George," Crivelli, 104 gs. (Farrer); "St. James the Elder," "St. Dominic," "St. Nicholas," three paintings also by Crivelli, 127 gs. (Goldsmith)—these four were in the Fesch collection; "A Triumphal Procession," celebrating the return of Lorenzo di Medici to Florence, 165 gs.; and the companion picture, containing portraits of celebrated contemporaries, Pietro di Cosimo, 150 gs.—both from Mr. Woodburn's collection, and both purchased by Messrs. Colnaghi; "Virgin and Child," B. Luini, from the Northwick gallery, 75 gs. (Colnaghi); "Virgin and Child, and St. John," with two angels in a garden, Filippo Lippi, from Lord Orford's collection, 243 gs. (Bale); "Virgin and Child, and St. Elizabeth," Francesco Penni, from the Solly collection, 167 gs. (Holloway); "St. Ursula," and "A Youthful Saint," both by Simone Memmi, and formerly in the Ottley collection—the first was bought by Baron Marochetti for 113 gs., the second by Lord Ashburton for 81 gs.; "Venus holding a Garland of Roses," S. Botticelli, 150 gs. (Lord Ashburton); "Virgin and Child," in a landscape wherein the Lake of Como and the Alps are introduced, painted at Milan by Leonardo da Vinci, 490 gs. (Goldsmith); "The Angels appearing to the Shepherds," Velasquez, from the collection of Louis Philippe, 215 gs. (Lord Ashburton); "Virgin and Child," J. B. Correggiano, 50 gs. (Ensom); "Virgin with the Infant, St. Peter and St. Paul," Giulio di Amendola, from the Fesch collection, 36 gs. (Watson); "Virgin and Child," surrounded by five youthful Saints, S. Botticelli, from the Fesch gallery, and considered the gem of the first day's sale, 750 gs. (Lord Ashburton); "The Crucifixion," a large altar-piece, by B. Orcagna, 61 gs. (Goldsmith).

The second day's sale included:—"La Belle Isabella," daughter of Henry II. of Spain, Antonio More, from the Fesch collection, 140 gs. (Farrer); "Divine and Heavenly Love," in a splendid landscape, Palma Vecchio, formerly in the respective galleries of Count D'Aguilar and King Louis Philippe, 420 gs. (Seymour); "Landscape," with a lake, ruins, and figures, R. Wilson, R.A., 295 gs. (Holloway); "The Coronation of the Virgin," Giotto, from the Fesch gallery, 195 gs. (Parry); "The Crucifixion," Le Spagna, from the Fesch gallery, 340 gs. (Seymour); "Portrait of Sannazaro," Andrea del Sarto, 275 gs. (Holloway); "The Adoration of the Kings," Bartolomeo Suardi, called Il Bramantino, from the Fesch collection, 121 gs. (Sir C. L. Eastlake, for the National Gallery); "The Virgin Enthroned," Palmezzano da Forlì, from the Fesch collection, 320 gs. (Mulvaney, for the Dublin National Gallery); "The Virgin and Child," A. Botiaffio, formerly in the Northwick gallery, where it was assumed to be by Verrocchio, 440 gs. (Sir C. L. Eastlake, for the National Gallery)—the late owner gave 230 gs. for it; "The Ascension of the Virgin," G. Cotignola, an altar-piece, formerly in the Solly collection, 104 gs. (Lord Ashburton); "The Trojan Horse brought into the City," and "The Death of Hector," B. Pinturicchio, both from Mr. Woodburn's collection, 110 gs. (Colnaghi); "Portrait of La Simonetta," now attributed to Filippino Lippi, when in Mr. Rogers's collection stated to be by Verrocchio—Dr. Waagen considers it to be by Pollajuolo—460 gs. (Barker); "The Virgin and Child," S. Botticelli, from Mr. Solly's collection, 230 gs. (Martin); "The Virgin and Child," Leonardo da Vinci, from the Northwick gallery, at the sale of which it realised only 15 gs., but on this occasion rose to 140 gs. (Hebeler); "Venus," S. Botticelli, 100 gs. (Lord Ashburton); "The Holy Trinity," P. Pesoli, a master whose works are extremely rare, 2,000 gs. (Sir C. L. Eastlake, for the National Gallery); "Our Saviour receiving the Soul of the Virgin"—among the figures introduced are those of St. Joseph, St. John, and numerous saints and angels—the picture, which was formerly in Cardinal Fesch's gallery and was exhibited at the British Institution in 1857, has the reputation of being Giotto's masterpiece,

950 gs. (Martin). The total amount realised by the two days' sale was £13,958.

Mr. Charles Pemberton, of Beech Mount, Liverpool, sold off his collection of water-colour pictures in 1858, and in the following year a portion of his oil-paintings. Two or three of the latter must have been bought in, as we find them among the remainder of this gentleman's collection disposed of by Messrs. Foster, at their rooms in Pall Mall, on the 17th of June. Seventy-four modern pictures, chiefly by British artists, were then submitted for sale; the principal being:—"Brig and Vessels off a Harbour," G. Chambers, 51 gs. (Wallis); "Oh! 'tis merry in the Hall," G. Douglas, R.S.A., 51 gs. (Agnew); "Cattle Reposing," T. S. Cooper, A.R.A., 54 gs. (Cording); "Draught Players," F. D. Hardy, a little gem, 76 gs. (Hayward); "View near Dedham," J. Constable, R.A., a large picture, but little more than a sketch, powerful in colour, 165 gs. (Cox); "Calais Harbour," J. Wilson, Jun., 38 gs. (Vokins); "Snowden, from Capel Curig," J. B. Pyne, 52 gs. (Agnew); "The Morning after a Wreck," A. G. Vickers, 45 gs. (Agnew); "On the Mediterranean Coast," J. B. Pyne, 53 gs. (Vokins); "Boulders—a Scene in Wales," W. Müller, 77 gs. (White); "The Garden of Gethsemane," J. Linnell, small cabinet size, 71 gs. (Vokins); "Fruit," T. Grönlund, large, 68 gs. (Wallis); "Bursting of the Mill Dam, Cheddar, Gloucestershire," J. B. Pyne, 105 gs. (Agnew); "Rustic Felicity," A. Johnston, 65 gs. (Fitzpatrick); "Landscape—Morning," P. Nasmyth, 152 gs. (Vokins); "Landscape—Evening," its companion, 91 gs. (Pool); "Captive Greeks," J. R. Herbert, 221 gs. (Gambart)—this is a large gallery picture, and, if we are not mistaken, was formerly in the possession of Mr. Charles Meigh, of Shelton, who sold it in 1850, when a large part of his collection was dispersed, for 210 gs.; "Amalfi, in the Bay of Salerno," J. B. Pyne, 129 gs. (H. L. Jones)—it was bought in, in 1859, for 137 gs.; "Landscape—Evening," J. Linnell, sen., a grand work, 421 gs. (Agnew); "Honfleur," E. Isabey, 95 gs. (Pool); "The Burial of Charles I.," A. Johnston, 165 gs. (Wallis); "Landscape," Müller, 160 gs. (Crofts); "Coast Scene," W. Collins, R.A., 180 gs. (Vokins); "Landscape," known as "The Leaping Horse," J. Constable, R.A., 365 gs. (White); "Cattle—a Summer's Day," T. S. Cooper, 380 gs. (Wallis); "Venus and Cupid," Etty, 75 gs. (Cox); "Una with the Wood Nymphs," F. R. Pickersgill, R.A., 185 gs. (Hooper); "Stag-Hunting in the Olden Time," R. Ansdell, A.R.A., 150 gs. (Hooper); "Landscape—David and Saul," J. Linnell, £336 (Pennell)—bought in, in 1859, for 210 gs. The whole amount realised by this collection was £5,107 4s.

The late Mr. John Allnutt, of Clapham Common, began to collect many years ago, at a time when the art and mystery of picture-buying was not so well understood by amateurs as it is at present. As a result, he had got together a large number of oil-paintings, both by old and modern artists, the majority of which were of little value, while a still larger number appeared to be in a most unsatisfactory condition. His collection of water-colour drawings was, on the contrary, very good; it contained numerous fine examples of many of the earlier masters of this branch of our national art. The whole, both paintings and drawings, numbering upwards of 500 specimens, were sold by Messrs. Christie, Manson, and Woods, on the 18th of June and two following days. The drawings consisted of about 120 mounted for portfolios, and about 170 framed and glazed; the oil-pictures may be stated at rather more than 200.

The first day, and a part of the second, were devoted to the sale of the drawings. Of these we notice:—"A Lake Scene—Sunset," G. Barrett, 100 gs. (Cox); "Landscape, with Peasants and Cattle," D. Cox, 71 gs. (White); "Marine View, with Fishing-boats in a Breeze," Bonington, £70 (Agnew); "Landscape, with a Team of Horses—Sunset," G. Barrett, £70 (Sale); "Windsor Castle, from Virginia Water," D. Cox, 165 gs. (Agnew); "Loch Tay—Evening," J. D. Harding, £53 10s. (Jones); "The Farm—Sheep passing through a Gate under Pine-trees," D. Cox, 53 gs. (Agnew); "Scene on the French Coast, with Fishing-boats," £103 (Cox); "Distant View of Bolsover Castle—



Sunset,' Copley Fielding, 60 gs. (Agnew); 'River Scene—Storm passing off,' Copley Fielding, 110 gs. (Agnew); 'A River, crossed by a Bridge,' J. M. W. Turner, stated to be the artist's diploma work on being admitted Associate of the Royal Academy, 385 gs. (Lord Ashburton); 'Classic Bay Scene, with Ruins,' G. Barrett, 95 gs. (Agnew); 'Malvern Hills, from near Hereford,' D. Cox, 145 gs. (Agnew); 'Leeds,' J. M. W. Turner—the drawing engraved in Turner's 'England and Wales'—320 gs. (Vokins); 'Fish-Market on the Beach at Hastings,' J. Cristall, 106 gs. (Vokins); 'River Scene in Devonshire,' J. Glover, 17 gs.; 'Tivoli,' a capital copy, by D. Cox, of the celebrated drawing by Turner, 150 gs. (Wallis); 'An East-Indian,' S. Prout, a beautiful specimen, rich in colour, 215 gs. (Pocock); 'Windsor Castle, from the Thames,' D. Cox, a large and fine work, 245 gs. (Agnew); 'The Building of Carthage: Æneas and Achates,' D. Cox, a grand composition, and large in size, 260 gs. (Moore); 'A River in Devonshire,' P. Dewint, 125 gs. (Webb); 'Durham Cathedral, Castle, and City,' G. F. Robson, one of this artist's most important works, 270 gs. (Farrer); 'View over an extensive Valley,' D. Cox, 105 gs. (Agnew); 'River Scene, with a Rainbow,' P. Dewint, 325 gs. (Cox)—we remember this drawing when exhibited at the Water-Colour Society's gallery, and thought then, as we did when we again saw it in Messrs. Christie's rooms, that the rainbow did not improve the composition; considering the slightness of its execution and the size of the drawing, we are surprised at the sum it realised— unquestionably it was the dearest "lot" knocked down; 'Classical Landscape,' G. Barrett, 110 gs. (Crofts); 'An extensive Valley, with Sheep feeding near the Bank of a River,' &c., D. Cox, 410 gs. (Agnew)—this drawing, one of the artist's finest works, was engraved in the *Art-Journal* for 1860, where it accompanies a biographical notice of the painter; it is there called 'Meadows on the River Lugg, Herefordshire,' the locality it represents; 'Distant View of Fonthill Abbey—Morning,' J. M. W. Turner, 260 gs. (Webb); 'Distant View of Fonthill Abbey—Evening,' the companion, J. M. W. Turner, 100 gs. (Cox); 'Neapolitan Fishermen,' R. R. Reinagle, esteemed the artist's *chef-d'œuvre*, and in the International Exhibition of last year, 425 gs. (Atkins); 'Trial Scene from the *Merchant of Venice*,' G. Cattermole—a fine composition of numerous figures, 60 gs.; 'Solitude,' G. Barrett, 400 gs. (Cox)—this work, which is dated 1823, has always been regarded as the master-piece of this classic painter; 'The Embarkation of George IV., at Greenwich, for Scotland,' D. Cox, 200 gs. (Cox)—engraved in the *Art-Journal* for 1860: perhaps it is only right we should state here, that Mr. Cox, the purchaser of so many pictures in this sale and others, is not related to the artist of the same name; we mention this only to avoid any erroneous conclusions; 'Lake Scene—Sunset,' G. Barrett, 250 gs. (Cox); 'Tivoli,' J. M. W. Turner—the auctioneers' catalogue says, and truly, that this is "unquestionably the finest and most important picture in water-colours ever executed by the great master; it was made expressly for Mr. Allnutt, and was hung in the International Exhibition." After much competition it was knocked down to Lord Ashburton for the high sum of 1,800 gs.

At the close of this, the second day's sale, the copper-plate of the 'Tivoli' picture, engraved by E. Goodall, was sold, with a number of proofs in different states, and prints, for 400 guineas, to Messrs. Agnew.

The oil-pictures may be very briefly disposed of, few of them realising any considerable sums. The most important were:—'Landscape, with a Road across a Common,' &c., F. R. Lee, R.A., 120 gs. (Cox); 'Tivoli,' a fine copy, by W. Müller, of Turner's large drawing, 470 gs. (Cox)—Mr. Allnutt had the drawing copied both in oil and in water-colours, fearing that time or accident might damage the original. 'Landscape, with Sheep grazing,' &c., Sir A. W. Calcott, R.A., 310 gs. (Cox); 'Landscape—Effect of a passing Shower,' J. Constable, R.A., £103 (Cox)—a small picture, and so unlike this artist's usual style as to be scarcely recognisable; 'The Salmon Weir,' James Burnet, 155 gs. (Atkins)—there were several pictures by this artist in the

sale, and they certainly were among the best landscapes in the collection; 'A Woody Landscape,' Gainsborough, painted in emulation of Teniers, 225 gs. (Atkins); 'Ferry-boat in a Storm,' Giroux, 125 gs. (Cox); 'Celadon and Amelia,' R. Wilson, the figures by Mortimer, a picture well known through Woollett's engraving, 200 gs. (Cox); 'Sheep-washing,' Wilkie, a very early example, 120 gs. (Rought); 'Contemplation—Portrait of the Hon. Mrs. Stanhope,' Reynolds,—this must originally have been an exquisitely beautiful picture, but its present condition is comparatively deplorable: the Earl of Normanton, however, had signified to Messrs. Christie his willingness to pay 1,000 guineas for it, and it was put up at that price, and became his lordship's property, no advance being made on the sum; 'Richmond Hill,' T. C. Hoiland—a large picture, considered the painter's *chef-d'œuvre*, in the International Exhibition last year, 205 gs. (J. Allnutt); 'Ino and Bacchus,' Reynolds, 265 gs. (Mainwaring); 'Landscape, with Cattle being driven over a wooden Bridge,' James Burnet, 50 gs.; 'The Virgin and Infant Christ,' Murillo, 730 gs. (F. Nieuwenhuys, of Paris); 'An elderly Lady in a black Silk Dress,' Rembrandt, a very fine portrait, 640 gs. (Nieuwenhuys); 'A Venetian Knight,' Giorgione, 465 gs. (Colnaghi); 'The Virgin in Glory,' Van Dyck, 160 gs. (Cockburn).

Mr. Allnutt's whole collection realised £19,295, or about one-fourth of that of the late Mr. Bicknell. With the exception of the pictures by Reynolds, and the old masters just mentioned, the most attractive portion of his gallery was the water-colour paintings; yet even these did not reach the sums given for Mr. Bicknell's, though many of them were quite equal in merit, and some far superior; take, for example, those by D. Cox, Barrett, Robson, Dewint, and Turner. The Herne Hill collection showed nothing equal to these. Moreover, there were small drawings by Prout in the more recent sale not a whit inferior to those in the former, and yet they did not realise sometimes one-quarter, sometimes one-sixth, of the price Mr. Bicknell's sold for. Such are the chances and changes of picture-selling. The truth being that many of the Allnutt collection went for as much, or more, under their value, as many of the other were disposed of above their value. For instance, Cattermole's 'Trial Scene,' a really fine specimen and a large work, only reached 60 guineas; Glover's 'River Scene in Devonshire,' another large and extremely clever drawing, only 17 guineas; James Burnet's pictures, too, are intrinsically worth far more than was paid for them; while Reynolds's 'Banished Lord,' a disagreeable picture undoubtedly, and in bad condition, got no higher than 13 guineas! One may well ask what, a century hence, will be given for works of Art which now it requires a little fortune to purchase?

Other subsequent sales have taken place, which we cannot this month find room to notice.

#### EXHIBITION OF THE SOCIETY OF WOOD CARVERS, AT THE SOCIETY OF ARTS.

WHEN the Duke of Northumberland, a few years ago, resolved to restore the feudal baronial stronghold of the Percies, he knew well the right man to be entrusted with the duty and the responsibility of directing the necessary architectural works at Alnwick Castle; and, accordingly, Mr. Salvin established himself upon the Border, and under his able direction the fine old castle arose, as it might have arisen had some one of our early Henries kept his court in London. But when Mr. Salvin had restored Alnwick Castle, in the true spirit of the old Norman architecture, the restored edifice had to be fitted for the residence of an English nobleman whose lot had been cast in peaceful days, and whose towers, however massive their masonry, would not require to be equipped either for defence or defiance. Here, however, a difficulty arose; because, while men were to be found who knew how to

deal with the architecture of an early century, others were wanting who would be equally well qualified to produce architectural fittings in accordance with the feeling and the usage of their own day. So the duke brought over some wood carvers from Italy; and a small school of artist-workmen in this particular department of Art was formed and established under their guidance upon English ground, for the purpose of fitting up the restored Alnwick Castle of the twelfth century after the fashion of an Italian palazzo of six or seven hundred years later. Without now adverting to any of the many questions naturally arising from this singular combination of early Norman and late Italian Renaissance, we are content to remark that the Duke of Northumberland, when he had found his architect in England, considered that he had to search in Italy for his wood carvers—that is to say, for the masters who might teach and train Englishmen in the art of carving in wood. On the other hand, the late Sultan without hesitation looked towards London, when he required some wood carving for a new palace; and our old friend Mr. Rogers was commissioned to execute work that was to be fixed upon the shore of the Bosphorus. Mr. Rogers' commission was an honourable recognition of his well-known ability; but still, without a doubt, the Duke of Northumberland sought his wood carvers from Italy, because he felt that the art of wood carving did not stand upon very high ground in England.

The Society of Arts this year has taken a decided step in the right direction, in taking the charge of the exhibition of works that have been brought together for the purpose of submitting them to the public by the "Society of Wood Carvers" of London. This society has been formed to accomplish for England what the Duke of Northumberland accomplished for Alnwick Castle—only without the assistance of the Italian teachers from Rome; and we cordially give our support to an association that has so excellent an object in view. It is full time that this art of carving in wood should flourish amongst us, both as a true and a noble art and also as an art of our own. The exhibition, which was open during June at the house of the Society of Arts, very significantly declared what course the Society of Wood Carvers have to pursue. They must impress upon wood carvers the necessity of studying the art of wood carving—the necessity also of studying Art. Many of the works exhibited showed very great manipulative skill; and a certain power and freedom of hand combined with a delicacy and also a firmness of touch were by no means wanting. But, with rare exceptions, the exhibitors were but too evidently deficient in training as artists; there were only here and there signs of study, and evidences of that discipline without which a man may not hope to rise to eminence as an artist. We must press upon wood carvers the necessity of their aiming at eminence as artists.

We trust that, having shown so wise a discretion in taking under their patronage the Society of Wood Carvers, the Society of Arts will not be content with any half measures; but, on the contrary, that they will devote themselves in earnest to the furtherance of the views of the wood carvers, and to the vigorous development of their beautiful and useful art. With such support the Society of Wood Carvers may accomplish great things, and the more so, since the direction of the Society has happily fallen into good hands. We do not forget that this Society has not a dual supporter, ready and desirous to lead it onwards to complete success; but the Society of Arts possesses even a greater power; and we shall be content to know that the Society of Arts is determined that the Society of Wood Carvers should flourish, so that in time to come no English duke shall have occasion to seek for foreign wood carvers, or shall entrust to foreigners the instruction and the training of Englishmen in wood carving.

The recent exhibition consisted of seventy-six works, and its distinguishing characteristic was the circumstance that in its catalogue, in every instance, the full name of the actual carver of the wood was set forth, whether he had worked for some great firm, or solely on his own personal responsibility. And, having specified this in-



stance of the equally wise and just principle adopted by the Society of Wood Carvers, we have much pleasure in particularly directing attention to the manner in which the Messrs. Gillows, of Oxford Street, have supported the Society in this all-important matter. That eminent firm exhibits some clever and effective carving for furniture, in each instance specifying the name of the carver, with their own names as exhibitors; thus the men who deserve the honour and the reward of merit will be known, and they will be also known in connection with employers of the very highest order. We commend this honourable example to the thoughtful consideration of other great employers; and we may remind them, at the same time, that this act of justice to the actual artists and artist-workmen always redounds to the honour and the advantage of those by whom it is rendered. All the carvings exhibited by the Messrs. Gillows are worthy of commendation, the panel for a sideboard, executed by R. Flipping, being distinguished by excellence of a high order. As much may be said of the several contributions of Kendall, of Warwick, to whose great merits as a practised carver, and the employer of carvers, we have had frequent occasion to direct attention. It is unnecessary for us to dwell upon the skill with which Mr. W. Perry carves birds and foliage; several of these beautiful works were in the Exhibition. A panel, in walnut, of dead game with foliage, by Mr. Mark Rogers, deservedly obtained a first prize; it was ably conceived, modelled with thoughtful care, and carved with spirit and skill. Amongst the best of the other works we may specify a panel for a pilaster, by J. M. Leach, of Louth, another panel by W. Winfield, and an exquisite handle for a paper-knife by T. H. Kendall. These are the productions of student carvers, whose works bear the impress of their study. C. J. Herly has the solitary piece of Gothic carving; it shows how much the carver might gain by the study of Gothic Art. One other impression produced by this exhibition we may notice; it is, that the most ambitious works were, almost without exception, the least successful or satisfactory. In future exhibitions we hope to see ambition and excellence hand in hand.

The prizes were awarded thus:—

*First Division: Human Figure in Alto or Bas Relief.*—First prize of £8 and the society's silver medal, not awarded.

Second prize of £4 to James Meiklejohn, 29, William Street, Regent's Park, for 'Apollo playing to the Shepherds,' alto-relief, in oak.

Third prize of £3 to G. Rumford, 9, Ecclestone Street, for 'The Rose Bud,' a child's head in limestone.

*Second Division: Animal or Still Life.*—First prize of £8 to Mark Rogers, 111, Tachbrook Street, Pimlico, for a panel, in walnut wood, of dead game, in a wreath of oak, blackberry, fern, &c., intended for the decoration of dining-room, sideboard, or chimney-piece,—modelled and carved by him.

Second prize of £4 to be divided between—Green and Charles Humphriss, with honourable mention to T. H. Kendall, their employer, for 'Life and Death,' modelled by T. H. Kendall; executed by T. H. Kendall,—Green, and Charles Humphriss.

Third prize of £3 to W. Perry, 5, North Audley Street, Grosvenor Square, for the 'Willow Wren' (property of Miss Burdett Coutts), 'Robin in the Oak' (box-wood), 'Thrush' (lime-tree), 'Nightingale and Hawthorn,' 'Sedge Warblers and Dragon Fly' (property of W. M. Coulthurst, Esq.).

*Third Division: Natural Foliage, Fruit, or Flowers, or Conventional Ornament in which grotesque figures or animals may form accessories, preference being given where the work is of an applied character for ordinary decorative purposes, as representing commercial value.*—

First prize of £8 to T. H. Baylis, 69, Judd Street, Brunswick Square, for his casket in box-wood.

Second prize of £4 to T. H. Kendall, of Warwick, for paper-knife, stiletto, and Christmas box.

Third prize of £3 to R. Flipping, for 'The fish and shell panels,' portions of sideboard exhibited by Messrs. Gillow & Co.

Two extra prizes are awarded by the Society of Arts, of £2 each, to J. M. Leach, of Louth, Lincolnshire, for a panel for the pilaster of a cabinet, designed and executed by him; and to C. J. Herly, of 2, Camden Place, South Street, Taunton, for a door panel, designed and executed by him.

## THE SEVEN CHURCHES OF ASIA MINOR.

### SARDIS.

SARDIS, the casket of "famed Gyges treasures," and the repository of all the wealth of Cræsus, was the capital of the ancient kingdom of Lydia. Situate in the plain of the River Hermus, and sheltering itself under the protection of the snowy range of Mount Tmolus, Sardis may be described as having been the "half-way house" between Smyrna and Philadelphia. The modern name of the place is Sart. It is comprised in the Pashalic of Anadoli, and is distant from Smyrna about fifty miles. On leaving Smyrna, and penetrating into the country, the ruins of Sardis are the first remains of those ancient homes of civilisation which make Asia Minor so conspicuous on the pages of history. According to Strabo, the city was of more recent origin than the Trojan war. It owes its rise, according to Lydian chronology, to Gyges, though Gyges was only the founder of the third dynasty in Lydia, according to Herodotus. The people of the district in which Sardis is situated were called in the *Iliad*, *Μυόνες*, and were allies of the Trojans. Whether the Meonians changed their title, and became afterwards known as Lydians, or whether they and the Lydians were distinct peoples, it needs not that we should here pause to consider. The latter opinion has been adopted by Niebuhr. As concerning the origin of the Lydian kingdom, however, of which Sardis was the capital, a very striking observation has been made by Hamilton, in his "Researches in Asia Minor;" and it is so curious and so interesting, that it may be desirable to reproduce it at present, in speaking of the country over which Sardis rose to be the metropolis. It may be prefaced, that nearly all the works which the Greeks possessed, giving the history of Lydia, have perished, and that we derive our chief knowledge of the country from Herodotus. Mr. Hamilton says, "Lydia might be divested of many of the inconsistent fables with which it has been clothed by Herodotus." "I wished to have shown," he observes (Appendix I., note A, p. 383, vol. ii.), "that Manes, the first king of Lydia, was no other than Noah; that Lydus, the grandson of Manes, was Lud, the grandson of Noah; and particularly with regard to the much involved question of the Tyrrhenian emigration of the Lydians, that the whole account is a confused and perverted narrative, founded on the real emigration of another Tyrrhenus, viz., Abraham, the son of Terah, with the account of which, in the twelfth and thirteenth chapters of Genesis, the Lydian emigration coincides in every important respect."

How Mr. Hamilton might develop his theory it is impossible for us to conjecture. It suffices our present purpose to inform the general reader that so distinguished a man as the secretary to the Geological Society has propounded an opinion that the founder of the first Lydian dynasty was the patriarch Noah. How Mr. Hamilton would have disposed of the Noachian deluge, and the geographical traditions regarding Mount Ararat, is a question for the curious.

Turning to Herodotus, we are informed that Lydia was successively governed by three dynasties. The first, as he asserts, began with Lydus, the son of Atys. The second was the dynasty of the Heracleidae, beginning, about B.C. 1200, with Agron, and ending with Candaules. Herodotus connects this dynasty with the founder of Nineveh, and he may possibly mean that it was of direct Assyrian origin. The Heracleids remained in power for five hundred and five years. Then came the third, or Mermuad, dynasty, which is to us practically (and likely enough positively) the first Lydian race of rulers. This commences with Gyges, B.C. 718. Gyges is said to have murdered Candaules, and to have conquered the countries adjacent to the Hermus, extending his power even to the shores of the Hellespont. How much of truth or of myth there may be in the story which Herodotus tells of Gyges it is useless to inquire. Probably there is an immense superstructure of fiction on a small basis of fact. His name, however, still survives on the page of history, as the founder of the great dynasty of

Lydian kings, and in the lake which adjoins Sardis, called the Gygean Lake, his memory has been preserved in connection with the geography of Asia Minor.

As it will be necessary to refer to various kings of Sardis, in describing the ruins and remains, it may be well to introduce a table of Lydian chronology.

Gyges .....	B.C. 718
Ardyes .....	" 680
Sadyattes .....	" 631
Alyattes .....	" 619
Cræsus* .....	" 560
Alexander .....	" 334
Antiochus .....	" 214
The Romans .....	" 190

The two immediate successors of Gyges extended their kingdom slightly, without anything of great importance marking their reigns. Alyattes became a great warrior, and having conquered most of the Ionian cities, he pushed his conquests so far towards the East that he carried his dominion to the banks of the river Halys, and so reached the boundary territory of Cyaxeres, the Mede. This lust of empire conducted to the ultimate destruction of the Lydian dynasty. The imperial greatness of Alyattes is recalled to memory, even to the present hour, when the traveller in Asia Minor, approaching Sardis, sees before him the tomb of Alyattes—the stupendous tumulus, or mound, erected over his grave by the people of Sardis. To this we shall presently refer. Though the treasures of Gyges had made Sardis famous, it was not until the death of Alyattes that the greatest of all Lydian kings ascended the throne. His successor was the world-famous Cræsus. Cræsus extended his conquests so far as to embrace nearly the whole of Asia Minor. It was in his reign that Sardis reached the culminating point of its glory—a glory that in its ruins we must endeavour to recall. The ambition of the father of Cræsus had unfortunately paved the way to his son's ruin. When two conquering nations push their frontiers forward, so as to come in contact, and are only divided by a narrow river, it needs little political foresight to predict that a collision must arise, and that the downfall of one or the other is imminent. The Persian on one bank of the Halys, and the Lydian on the other, could not long contemplate one another in peace and content. Conflict ensued; Cræsus invaded the Medo-Persian empire, but was repulsed, pursued, and at length conquered by Cyrus in the plain before his own city of Sardis. Then Lydia became annexed to the Persian empire, and Sardis the residence of the Satraps.

Upon this Sardis of the time of Cræsus the mind ponders, as it surveys those mouldering ruins which still remain, the memorials of the city of his pride, his wealth, and his downfall. When those ruins were princely structures, Solon walked among them. The *Σοφισταί* of Greece beheld the magnificence of the king, and congregated at his court. It was thence that the familiar story of the interview between Solon and Cræsus was derived—a story the moral of which is so beautiful, that we are tempted to rebel against the irreconcilable and obdurate difficulties of dates, which compel Mr. Grote to regard the beautiful narrative of Herodotus as an "illustrative tale," "put together to convey an impressive moral lesson." Everyone would wish to believe the tale true, that Solon, seeing all the prosperity and magnificence of Cræsus, on being asked who was the happiest man he had ever seen, should have warned the king of the precariousness of riches, and that no man is to be esteemed happy until he has terminated life without a reverse.

Πρὶν θ' ἂν τελευτήσῃ, ἐπισχέειν, μὴδὲ καλεῖν  
Κω ὄλβιον, ἀλλ' ἐντυχία.

No words could have been more appropriately addressed to Cræsus. His wealth and pride were his destruction; and the Delphic oracle told him, and told truly, that when he should march against the Persians he would overthrow a great empire. He overthrew his own!

We know that Cræsus was subsequently attached to the Persian court, but of his ultimate fate we know nothing. In his downfall the

\* The last Lydian king of the dynasty of the Mermuadæ.





E. BRANDARD SCULPT.

THO. ALLOM PINX.

## SARDIS.

FROM THE COLLECTION OF C. VIKTUE, ESQ

LONDON JAMES E. VIRGIF







glory of the Lydian kings departed, and from that moment the splendour of Sardis waned. Having passed into the possession of Darius, the Ionians, assisted by an Athenian force, having landed at Ephesus, and marched by the Cayster, across the Tmolus, made a sudden descent upon the city, and took it, though they were unable to gain possession of the Acropolis.

It was during this *raid* that a soldier set fire to a house, which swiftly spread, and soon enveloped the city in flames. It is most probable that in this fire the great temple perished. When Darius heard of the burning of the city, he shot an arrow into the air and vowed vengeance against the Athenians, a fact which singularly resembles the incident recorded in 2 Kings xiii. 15—17. That vow he was not destined to keep, but the oath of the father was bequeathed to his son, Xerxes, who made Sardis his winter-quarters when preparing for the memorable invasion of Greece, which occupied four years in elaborating, and in which Herodotus asserts that when Xerxes reached Thermopylae, he was followed by an army of two million men. The repulse which he there experienced from Leonidas and his gallant band is sufficiently familiar. His great calamity at the battle of Salamis (which Xerxes himself beheld from a seat on Mount Ægaleos) was his crowning discomfiture, after which the Persian monarch retreated across the Hellespont, and returned to Sardis a humbled man. Sardis then became the home of revelry and of the basest amours of Xerxes, terminating in his murder. Subsequently, after the battle of the Granicus, it yielded without resistance to Alexander, who at once took possession both of the city and the Acropolis. At the death of Alexander it passed to the possession of Antigonus, and when he had been defeated at Ipsus, to the Seleucidae of Syria. Antiochus the Great besieged it, and obtained possession through one of his soldiers scaling the precipitous rock of the Acropolis where it was unguarded, and opening the gates to the besiegers, who had vainly invested the city for a whole year.

After the battle of Magnesia, in which Antiochus was defeated by the Romans, Sardis became part of the Roman territory. As such, and during the reign of Tiberius Cæsar, it suffered frightfully from the too celebrated earthquake, which played havoc among the cities of Asia Minor in the time of Tiberius. As a Roman city we contemplate it at the time when St. John addressed it in the Book of Revelation, and such it continued down to the close of the Byzantine empire.

In the eleventh century the Turks took possession of it. In the thirteenth it suffered frightfully, and as a city was destroyed by Tamerlane. From that date, down to the present time, the historical Sardis is no more. Its site is called Sart. A Greek who keeps a mill upon the river which flows through it, is the only European in the place, and the "village" of Turks is difficult to discover.

Such is a hurried outline of the history of Sardis. It has been necessary to preface a description of the place by this sketch of its antecedents, since the great interest of what now remains of Sardis is particularly centred in its Lydian kings, Gyges, Alyattes, and Croesus.

On turning to the map of Asia Minor, it will be observed that a lengthened mountain chain extends eastward from behind Smyrna as far as the "Catakekaumene" beyond Philadelphia, bearing the title "Mount Tmolus." This range of mountains, in many parts capped with snow, runs from west to east, and upon its northern side looks down upon the spreading plain through which the Hermus flows. Upon the lowest spurs or mounds of the Tmolus, where it sinks with gentle slopes into the plain, stood Sardis—now stand its ruins. In the illustration accompanying this narrative, the peaks of Tmolus are seen in the southern distance. Behind the ruins a solitary hill lifts itself up, on which formerly stood the Acropolis. Viewed from the city side, as it is presented to us in the picture, it will be observed that its slopes are steep. On the opposite side, and looking towards the Tmolus, it is a precipitous rock of the most formidable character, and in that direction was considered by the ancients to be impregnable, although it so happens that on the two great occasions when Sardis was

taken, both Cyrus and Antiochus gained possession of it through the precipitous rock of the Acropolis being scaled, where it was left unprotected by the garrison, because it was considered that from that direction it was unapproachable.

Upon the summit of the Acropolis remains of the ancient triple line of fortifications still exist, which, although Byzantine, have no claim to Hellenic antiquity. In the "Voyage à Magnésie, à Thyatire, à Sardis," &c., par M. de Peyssonnel (Paris, 1765), there are a series of rude but very interesting drawings of the remains in Sardis, as he beheld them; and among others, views of the Acropolis from the precipitous side, and of the interior of the fortifications on its summit. It is from this summit that a bird's-eye view of the situation of Sardis, and of the surrounding country, must be taken. It is like taking a view of Edinburgh and its neighbourhood from Arthur's Seat.

Behind us stretch the ranges of the Tmolus, one peak above another, the loftiest crested with snow. Through a luxuriant gorge in those mountains, and behind the Acropolis, a stream rushes from the heights, and winding at a little distance round the base of the Acropolis, flows down into the plain, losing itself eventually in the Hermus. This stream is the Pactolus, the classic Pactolus, beside whose golden waters Sophocles, in the *Philoctetes*, tells us that the goddess Cybele loved to dwell.

Ὁρεστῖρα παρωτρὶ Γᾶ  
Μᾶτερ αὐτοῦ Διὸς  
"Ἄ τον μέγαν Πάκτωλόν εὐχρυσον νεμεῖς.

The great and famous temple of Sardis, dedicated to Cybele, stood upon the banks of the Pactolus, behind the Acropolis. There its ruins still stand, the west front rising above the river, the east nestling under the overhanging Acropolis. Following the course of the Pactolus (which was called "Golden," Πάκτωλόν εὐχρυσον, because in ancient days its bed was rich with golden nuggets, and served as a "digging" in the time of Croesus) as it winds round the base of the Acropolis, and flows northward across the plain, the eye wanders over one of the most picturesque scenes in Asia Minor. Beneath our feet, skirting the sides of the Pactolus, are the few and shattered remnants of the Lydian capital—the city that was identified with the exploits of Croesus, Cyrus, Xerxes, and Alexander.

On the slopes beneath us, whereon these ruins stand, we see the dwarf ilex and the arbutus flourishing; and a turn in the river near the Gersia, or supposed palace of Croesus, brings back to memory the sides of the upper lake at Killarney. Looking across the plain, bounded by the Phrygian mountains, we see the Hermus winding through its centre, at the distance of between two and three miles from the site of Sardis; while beyond the river the Gygean lake glitters in the sun, encompassed about by a fringe of hills, and skirted with its own reeds and rushes. Near to it the eye rests upon a series of mounds, and in their midst a monster mound rises in solitary dignity. This is the Necropolis of Sardis. Those mounds are the tombs of her kings, and that ambitious tumulus, looking down upon all that surrounds it, is the grave of Alyattes. There it stood for Herodotus to see and to describe, and there the tomb of Alyattes, at the term of twenty-four centuries, still stands for the modern traveller to see and describe. On every side the rich tints of the brushwood, and the luxuriant green of the arbutus, give beauty and picturesque effect to the pinnacled rocks and the jagged sides of the hills, scarred and furrowed by the mountain torrents which have seamed their faces and ploughed their features with the wrinkles of time.

Sardis is in itself a very interesting evidence of the tremendous changes which are produced by the abrasions of mountain storms and rains. Of the walls upon the Acropolis the greater proportion have disappeared, their foundations having been undermined by the wear and tear of the weather; and not only walls, but rocks and crags have given way, so that it seems as if the Acropolis itself were subjected to gradual decline. So, again, with the site of the city. The soil, and rubble, and sand are washed away, and in many parts pieces of rock are left protruding from the ground, above which originally

was the level of the city. It is curious to observe upon these rocks in various places remains of ancient walls, or fragments of buildings, which now seem to be lifted into the air, but which, in reality, mark the ancient level of the city, that storm and torrent have literally washed away.

This spreading Lydian plain, in the midst of which Sardis sat a queen, wearing her Acropolis like a coronet over her head, was anciently called *Σαρδιανὸν πεδίον*. Of its picturesque beauty the reader is able to form some estimate by the description here attempted to be given of the plain as it now presents itself to the traveller's observation. But how splendid must it have been when the Temple of Cybele, with the most exquisite Ionic columns that ever were constructed, rose beside the golden Pactolus, and beneath the overhanging Acropolis; when that same stream flowed through the classic Agora, or market-place, and washed the walls of the stupendous palace, or Gersia—the house of Croesus, where he displayed his wealth and splendour to the admiring Greeks; when the stadium and the theatre, constructed of marble, enriched the foot of the Acropolis upon the city side; and when the whole circuit of the capital was surrounded by walls so massive and stupendous that they were considered impregnable, and resisted a twelve months' siege of the troops of Antiochus! Here the Lydians taught the world to coin gold and silver; here, as a commercial people, they were the first to establish retail trade; here likewise the use of dice was first invented, beside many other games of hazard, which betokened a people labouring under a plethora of wealth. Now we look upon its ruins, picturesque indeed with thickets of tamarisk, and made vocal with the songs of the nightingale, but in their desolation realising the prophetic warning—"If, therefore, thou shalt not watch, I will come on thee as a thief, and thou shalt not know what hour I will come upon thee." Among the few remains that exist the most interesting are those of the Temple of Cybele, the Gersia, the Acropolis, and, though it is removed seven miles away across the Hermus, the Necropolis of the Kings, with the Tomb of Alyattes.

The most important remain in Sardis is the temple. In point of size it was inferior to many others, but in architectural beauty it was probably—in the Ionic order—unsurpassed. When Smith, the first of our English travellers, visited it in the time of Charles II., there were ten of its columns still standing. In 1750 there were three columns, with their architraves, part of the cella, and three detached columns. In 1812 this number had diminished by one half when Cockrell visited Sardis, and there then remained standing only what we now see—two of the columns with caps, which belonged to the eastern front, and part of the trunk of one of the detached columns at the side of the temple. To those who have travelled in Asia, and are unacquainted with the character of the present inhabitants of the country, it may seem strange that within one hundred years six stupendous columns, measuring from six to seven feet in diameter, should have vanished, particularly when we consider that their solidity made them capable of withstanding for thousands of years any probable natural influence except earthquake. The wonder ceases in a moment when it is known that the Turks have been in the habit of blowing these columns up in order to get the iron where-with their joints were clamped, or to look for the gold which their vulgar traditions led them to believe was buried in the masonry of the temple. The small remains of this beautiful temple which now gladden the eye of the traveller, are buried for quite twenty-five feet in the ruin and rubbish which have accumulated about its walls. It is impossible, therefore, to know how much of the foundation of the temple itself remains; but the probability is, that if the collected soil could be cleared away, and the proportions of the temple dug out, its original pavement, and the trunks of many of its columns, would be discovered in the highest state of preservation. It belonged to that classification which Vitruvius called "Octastylus Dipterus." As this title designates, the architrave was supported east and west by a row of eight columns; and a remarkable fact in the arrange-



ment of these columns was, that the two centre ones were the widest, while the distance between the successive columns decreased as they approached the flank of the building. This arrangement is indicative of a very high antiquity; indeed it cannot be doubted that the temple was the work of the Lydian kings, and that it was most probably approaching completion at the time of the fall of Cræsus. Cockerell calculated that there were seventeen pillars along the flanks of the building, as we already know there were eight in double rows, east and west. The entire length of the peristyle, east to west, was 260 feet, and its breadth 144 feet. The eaps of the columns which still remain have elicited the admiration of every European traveller who has examined them. Cockerell very justly pronounced them the "grandest remains" of Ionic architecture that he had ever seen. They are grand not only in the massiveness of their proportions, but in the exquisite elaboration of their carving. How stupendous they were may be, in some degree, realised, when it is mentioned that the architrave between the columns was constructed with single blocks of stone, each one extending from the centre of one "cap" to the centre of the next. Each of these blocks weighed, it is computed, not less than twenty-five tons weight. How they were raised to their elevated position, at least 80 feet above the level of the ground, is a mechanical puzzle which yet remains to be solved. It is most deeply to be lamented that the hand of barbarism has been laid so ruthlessly upon this exquisite marble temple. The two columns which still stand at the east end, supporting their solitary fragment of architrave, supply us with the only data to calculate what must have been the glory and beauty of the entire structure; for though it is true that there are the truncated remains of two other columns at the east end, and one column of the portico of the Prouaus, nevertheless as these are deprived of their caps, and are buried at least 25 feet from their base in accumulated *débris*, they afford little help to the architectural enthusiast in his strong desire to reconstruct in his imagination the original elevation of the Temple of Cybele. When Sardis was burnt, during the invasion of the Ionians, aided by the Athenians, it seems probable that the temple was destroyed.

The vow of vengeance which Darius took, and which Xerxes endeavoured to carry into effect, has been referred to. It is a remarkable fact, that wherever the army of Xerxes marched on its devastating way through Greece, the soldiers invariably destroyed the Grecian temples. This would appear to have been an act of vengeance, in retaliation for the destruction of the Temple of Cybele. The day may perchance come when the foundations of this temple will be reclaimed from the mass of rubbish under which they are now hidden; but as that day seems at present to be distant, the reader must rest content with the few details here given, which are all that can be put together upon the subject.

After the temple, the most important ruins are those of what has been conjectured to be the Gersia, or palace of Cræsus. Whether this is or is not the site of Cræsus' palace, it is evident that the ruins themselves are the remains of some majestic structure. The outline of two chambers is complete, and a ground-plan of it has been given by Pryssonel. They measure 156 feet in length and 42½ in width. The ends of these superb apartments are both semicircular. The walls of the Gersia are 10½ feet in thickness. The structure consists of brick and marble—marble piers sustaining ponderous fragments of brick arches. Chandler, in his travels, points attention to the brick of which this palace is built, as an evidence of the durability of that material for the purpose. If this be the palace of Cræsus, these brick walls must have stood for more than two thousand years. So great is their solidity and sound state of preservation, that it is even now difficult—nay, almost impossible—to separate one brick from another. In the accompanying engraving the lofty piers in the foreground represent the remains of this supposed Gersia. Further back, and beneath the slope of the Acropolis, the outlines of the theatre and stadium appear. The theatre is on the brow of the Acropolis, which was called "Prium;" it is

400 feet in diameter, but is one of the least attractive of these structures in Asia Minor, as none of the architectural embellishments remain. Parts of the vaultings that supported the tiers of marble seats are all that have survived the ravages of the Turks. These serve to trace the outline of the building, and to prove its proportions. Below the theatre, and at right angles with it, is the stadium, 1,000 feet long. This, like the theatre, is completely defaced and ruined.

History tells us that the Pactolus flowed through the Agora, or market-place of Sardis. Of this building, which must have been one of the grandest in the city, there is not at present a trace. It has been frequently asserted that the remains of two Christian churches survive among the ruins! This statement rests upon conjecture, springing out of the desire of persons interested in the history of the Seven Churches to connect some ruin in Sardis with the church to which St. John addressed himself. Smith originally started the idea that he had found remains of a church; and others adopted his supposition.

From Sardis to the Necropolis of the Kings, is a distance of seven miles. The Necropolis is plainly visible from the ruins, and lies directly north-west across the plain, and on the other side of the Hermus. A pleasant ride through tamarisk thickets for a distance of about two miles and a half, brings us to the rather deep ford by which the broad and dangerous Hermus is crossed. Four miles beyond it we come upon the Gygean Lake, surrounded with marshes, and skirted with reeds. The Necropolis, famed for the tomb of Alyattes, is in its immediate vicinity. This home of the dead is called by the Turks "Bin Tepeli," or the "Thousand Hills," on account of the burial mounds or tumuli which on every side surround the grave mound of Alyattes. There are three of these mounds of stupendous proportion, while sixty or seventy smaller ones are gathered around them.

In book i. cap. 93, Herodotus gives us an account of this tomb, which, as a work of Art, he declares is second only to those of Egypt and Babylon. In the following passage he gives its measurement:—

ἡ μὲν δὴ περίοδος τοῦ σήματος, εἰςί στάδιοι ἕξ, καὶ δύο πλῆθρα, τὸ δὲ εὖρος ἐστὶ πλῆθρα τριακαίδεκα.

A mound, according to this measurement—viz., six stadia and two plethra, or rather more than three-quarters of a mile in circumference, and thirteen plethra in breadth, or 433 yards—is certainly vastly larger than the mountain mound which still continues to be as much a subject of interest and astonishment as in the days of Herodotus. The largest possible size which can be at present assigned to this tumulus, is *half a mile round*. Even this measurement would give a size and vastness to which the European eye is altogether unaccustomed. It has often been said that the base of the Great Pyramid would just fit into Lincoln's-Inn Fields, in order to convey to the intelligence of London the size of the Egyptian monument. In the same way, to realise the immense proportions of the tomb of Alyattes, let us suppose the entire area of Lincoln's-Inn Fields converted into a mound, rising to the height of the clock-tower of St. Paul's Cathedral. Even these proportions would be considerably smaller than the measurement which Herodotus gives. He tells us that this tumulus was constructed by three classes of people, the labourers, the artisans, and the *εργαζόμενοι παιδίσκαι*—the Lydian young women who made it a rule to sell themselves, and so accumulate a marriage portion. The greater proportion of this vast mound was erected by this class of women. To the present hour it continues a wonder of the world. There is a tradition still existing that the neighbouring Gygean Lake was originally dug. It is supposed that the artisans and laborious Lydian women may have carried, from what is now part of the basin of the lake, the earth which was required to construct the tumulus. If not from the bed of the lake, it must have been brought a still greater distance from the bed of the river.

However much Herodotus may have exaggerated the size of this monument to the memory of Alyattes, and although it has evidently been greatly decreased in the lapse of two thousand

years through the deep ravines worn into its sides by the rains, particularly towards the south, nevertheless an estimate of its present vastness may be formed from the fact, that it takes full ten minutes for a traveller on horseback to ride round its base. On the summit of this mound there still exist the foundations of the Termini to which Herodotus alluded, and upon which pyramidal finish to the tomb inscriptions were originally cut telling its history. The Termini have vanished, but the foundations, 18 feet square, still exist.

No accurate measurement of this tumulus has been made until very lately. M. Spiegenthal, the Prussian Consul at Smyrna, having explored it, gives the measurement of its diameter at 281 yards, which gives us a circumference of half a mile. Now as Lincoln's-Inn Fields is just one-eighth of a mile from north to south, it will give the reader a tolerably accurate idea of the tomb of Alyattes to imagine that entire area occupied with a circular mound, and rising some 200 feet in height. The Prussian consul dug a gallery into the centre of the mound, and discovered there a sepulchral chamber (composed of white blocks of marble), 11 feet long, 8 feet broad, and 7 feet high. It was quite empty, and contained no remain either of sarcophagus or inscription. But this was accounted for by the fact that M. Spiegenthal discovered the mound had been pierced with various galleries at former dates, and therefore the tomb of Alyattes had been rifled. Nevertheless the chamber remains as perfect at this moment as when it was originally constructed in the days of Solon and of Cræsus.

At the Christian era, it has already been stated, Sardis was subject to Roman government. It had been one of the twelve great cities which had suffered so terribly from earthquake—that earthquake, which Tacitus informs us happened in the night, when hills sank and valleys rose to mountains. Sardis was indebted to the Emperor Tiberius for its restoration. How Christianity came to be planted in this city is unknown;—there is a tradition that St. John preached in it, and that Clement, a disciple of St. Paul, was its first bishop. The warning addressed to it by St. John in the Apocalypse is the first historical reference to it which we possess, as a home of Christianity. That it was a place of great solicitude to the Evangelist there can be no question. "I know thy works, that thou hast a name, that thou livest, and art dead. Be watchful, and strengthen the things that remain." "Thou hast a few names, even in Sardis, which have not defiled their garments: and they shall walk with me in white, for they are worthy!" "Even in Sardis" would seem to imply that the progress of the Gospel in that city was subjected to great discouragement. Its history has afforded us but "a few names" of men illustrious as the champions of the Cross; and in later centuries the Church of Sardis may be said to have utterly perished with the total depopulation of the place. One of its bishops has left an illustrious name in the annals of the Christian Church. In the second century, in the reign of Marcus Aurelius (A.D. 177), Melito, one of the pillars of the Church in Asia, was Bishop of Sardis. He is distinguished in history as the first Christian who ever made a catalogue of the books of the Old Testament. This he was led to do through travelling in Palestine. We are indebted to Eusebius for preserving many fragments of the writings of Melito: among others, for a part of the letter dedicatory to Onesimus, regarding the Canon of Scripture. He says, "When therefore I travelled in the East, and came into that country where these things were preached and done, I made strict inquiries about the books of the Old Testament, a catalogue of which I have herewith sent you." For the making of this catalogue the Christian Church to the present hour is indebted to Melito, Bishop of Sardis. He is historically distinguished as having put forth an apology for the Christians suffering persecution, addressed to Marcus Antoninus. The defence offered to the emperor will be found quoted by Neander in his "Church History" (vol. ii.). It is to be regretted that the moving appeal of Melito was of no effect. Eusebius has preserved another fragment regarding Melito that is extremely curious and interesting. It would appear that Melito, actively



engaged in supporting Polycarp, wrote two books upon the fiercely disputed subject of Easter. The works themselves are lost, but this scrap of their preface is preserved:—"Servilius Paulus being Proconsul of Asia, when Sagaris suffered martyrdom, there arose a controversy at Laodicea concerning Easter, at which time I wrote these books." Bishop Melito seems to have been a voluminous writer, judging from the number of his works catalogued by Eusebius. "As an early apologist, a voluminous writer, and an exemplary Christian," says Milner, "he was one of the pillars of the Asian churches, in an age when the fiery torrent of persecution beat against them."

In the acts of the Council of Chalcedon, mention is made of one Florentus, Bishop of Sardis. With the exception of these two men, history has not preserved to us the names of any among the "few" who were found faithful at Sardis.

In the reign of Julian, idolatry was restored in Sardis; though at his death Christianity was again established. The faith then continued to hold root in the city until the fifth century, when Sardis was taken by the Goths, and given up to rapine and pillage. Its streets flowed with blood at the time of the persecutions of Nestorius. Its subsequent history is that of the common country about it. The inroads of the Tartars and the Turks have brought it down gradually, since A.D. 1304, to its present state of desolation. The invasion of Tamerlane sealed its doom. Since that date, century by century, and year by year, it has declined, until it is at length a desolation; and the miller who grinds his corn at the mill on the Pactolus is the "last man" who can be called an inhabitant of Sardis. "In the lapse of twenty centuries the Persian chivalry, the Macedonian phalanx, the Roman legion, and the barbarous Goth, have been witnessed within its walls; while its inhabitants have alternately listened to the counsels of Solon, the hymns of the half-frantic priestess, the lessons of Apostles, and the doctrine of the false prophet. But princes, warriors, temples, and churches have now passed away, and the owl and the jackal occupy the gorgeous palace of Cræsus; while the black tent of the Turcoman is alone seen upon the plains through which Xerxes poured his millions to fall beneath the Grecian sword."

## OBITUARY.

JAMES S. STEWART, R.S.A.

RECENT intelligence from the Cape of Good Hope brings information of the death of Mr. James Stewart, well known in Edinburgh in former years as one of the original members of the Royal Scottish Academy, in which he took rank as a painter; but he is better known to the public generally as one of the most accomplished line engravers which this country has produced.

Mr. Stewart was born in Edinburgh about the end of October or beginning of November, 1791, and in 1804 entered as an apprentice with Mr. Robert Scott, then the first landscape engraver in Scotland, and the father of the late David Scott, R.S.A. At this time John Burnet was also an apprentice with Mr. Scott, and having nearly completed the term of his engagement, we have the authority of Mr. Horsburgh, the eminent engraver—who was apprenticed at the same time with Stewart—for stating, that it was to the valuable instructions received from Mr. Burnet that they both owed that careful training which was destined to yield such good fruits at a subsequent period. Mr. Stewart learned to draw at the Trustees' Academy, under Graham, where Wilkie and Burnet had been pupils some years before him. After the expiration of his apprenticeship, the first work of any consequence which he produced was from Allan's painting of 'Tartar Robbers dividing the Spoil.' The engraving of this was considered so excellent, as to lead to his being engaged upon the more important picture of 'The Circassian Captives,' also by Allan. In this his refined and vigorous style had free scope, affording him the opportunity of showing his power as an accomplished line engraver. The next large work upon which he was engaged was the 'Death of Archbishop Sharp,' after the same

painter, and considered one of the best he ever engraved. For this plate he received one thousand guineas, which was deemed a large sum at that period. Then followed the firm and tasteful work of 'Mary signing her Abdication,' being the last of his engravings after Allan. Subsequently, having been for a time engaged upon some subordinate subjects, he was induced to accept a situation in an academy established in Edinburgh for instructing young ladies in drawing and painting. This appointment he afterwards relinquished, having engaged with Wilkie to engrave several of his paintings: two small companion subjects from the 'Gentle Shepherd' being the earliest of his renderings from this excellent master, and one of which, that of 'Roger piping to Jenny on an evening all aglow,' is considered by many as one of the most delicious engravings of the British school. Then came his great and truly excellent work, 'The Penny Wedding,' in which has been translated, with extraordinary taste and power, all Wilkie's wide range of character. Having finished this large plate, he removed with his family to London in 1830, where he engraved another of Wilkie's pictures, 'The Pedlar,' and also a sweet engraving from a painting by himself, named 'Hide and Seek.' This plate, when completed, was seen by an eminent publishing house, and was purchased from him at his own price; subsequently, however, one of the partners chancing to say to Mr. Stewart, "By-the-by, when did Wilkie paint this picture?" he replied, "Wilkie did not paint it, I did it myself." "Oh, ho!" rejoined the trader, "is that it? then we throw up the bargain!" and so, to his sad disappointment, the engraving was cast upon his hands. This circumstance, along with others occurring about the same time, and especially that of an increasing family, led him to think of emigrating to one of the British colonies, and in this he was much influenced to make choice of the Cape of Good Hope by his friend Mr. Thomas Pringle, the author of "African Sketches." Leaving his country somewhere in 1833, he arrived with his family at Algoa Bay, and, journeying into the interior, invested his limited savings—somewhat about £500—in the purchase of a Dutch farm of nearly fifteen hundred acres, which he named Glen-Cullen, after an old friend. This property, however, being on the Eastern Frontier, and the Caffre insurrection of 1834 breaking out within twelve months of his taking possession, he was the first settler attacked, his farm steadily being fired, and he himself and family, being obliged to fly, were closely pursued by the Caffres, until, after many exciting and hair-breadth escapes, they all arrived at Somerset. In this city of refuge he turned his talents for Art to account, by painting portraits and teaching drawing, until, in course of time, becoming again prosperous, he purchased another property, which he named Cullendale, and which remains still in possession of the family.

Mr. Stewart was appointed a Government Commissioner at the close of the war, also a magistrate, and for some years a member of the Colonial Legislature; and as the duties connected with this appointment took him frequently to Cape Town, he was well known there, and much respected as an upright, intelligent, and most honourable man.

To all who knew James Stewart, it seemed strange that one so entirely loveable, and holding, by universal consent, a foremost rank in his profession, should be driven into regions where he was called upon to grapple with the circumstances of a life which all who knew him in his earlier years deemed him, of all men, least qualified to meet; and yet, when it came to the trial, he was seen to assume, with as much complacent resignation, the duties of emigrant and bush farmer, as if he never had had any other object in life.

MR. WILLIAM COTTON, F.S.A.

The name of this gentleman has of late years been so associated with that of Sir Joshua Reynolds, that we cannot pass over his death, which took place some months since, without a notice, especially as we were indebted to him for some valuable materials supplied to us respecting Sir Joshua, which formed the subject of two

papers that appeared in the *Art-Journal* about nine years ago.

Mr. Cotton, it is stated in a local paper referring to his death, inherited through his father the magnificent collection of drawings, prints, sculptures, pictures, and other works of Art, accumulated by the late Mr. Charles Rogers, F.R.S., the friend of Reynolds. The possession of these treasures increased in Mr. Cotton the love of Art, and especially of that of the period in which the "father of the British school of painting" lived; and although his predecessor had sold some considerable portion of the property inherited from Mr. Rogers—as much, it is stated, as realised £4,000—the son was so ardent and indefatigable in his researches that he soon restored the collection to its original size and value, and it now forms what is known as the "Cottonian Library," at Plymouth.

Of quiet and somewhat reclusive disposition, Mr. Cotton refrained from taking part in any public business, political or otherwise: in fact, his collection and his antiquarian writings absorbed his whole attention. Among other works of which he was the author may be enumerated—"Celtic Remains," "Illustrations of Stone Circles, Cromlechs, &c., in Cornwall," "Antiquities of Totnes," "Notes of the Life of Sir Joshua Reynolds."

## THE

## "INTERNATIONAL" BUILDING.

THE House of Commons, by a majority of more than two to one (287 against 121), on Thursday, July 2, rejected the motion of the Chancellor of the Exchequer and the Government, and refused to purchase of Messrs. Lucas and Kelk the building that contained the International Exhibition in 1862. The universal feeling of the country has thus been represented, and we are saved from another national disgrace. The vote was not *only* rejected—it was refused with indignation;—the House treated the application with scorn. The result is pregnant with immense good. The *whole* of the "business" at South Kensington will now be looked into. Luckily for its "managers" the vote of the year has passed; members will, however, between now and next session, have time and opportunity for "inquiry." The issue will be to arrest the progress of a monstrous job; to place competent professors of Art and Science in the places of those who are notoriously ignorant of either, and who have kept their seats so long only by nourishing an idea that an insinuation to their prejudice was equivalent to an act of *disloyalty*.\*

Nearly every month during the past two years we pictured this "International" building in terms just such as are now applied to it by the House of Commons. When, early in the year 1862, Mr. Henry Cole, C.B., publicly characterised it as of unparalleled excellence, and its architect as worthy to take rank with the great Art-masters of all ages and countries, we engraved a picture of its leading features, and described it as "a vile parody of architecture," "in merit below that of any railway station in the kingdom." The public soon grew to be of that opinion; and the House of Commons has given emphasis to it. If, therefore, England has been the laughing stock of Europe, we have shown that the nation is not responsible for the acts of a clique, and that a "job" designed to benefit a few at the expense of the country will not, no matter by what influence advocated, receive the sanction of Parliament.

The Profession has at length spoken out. British architects have earned some obloquy by the patience—it seemed apathy—with which they looked on while the outrage was perpetrated. The Institute of British Architects—headed by

\* Perhaps Lord Elcho or Mr. Gregory, or both, will ascertain the sum granted by Parliament for residences and schools at South Kensington, and then take the trouble to visit the locality, and see how the money has been expended; what was the share allotted to make the residences palatial mansions; and how much was spent on the sheds in which the pupils, male and female, are said to be taught. It may be that in this case, as in other cases, fools have built houses that wise men may live in them, and that the owners in prospect may never be occupiers.



its president, Professor Donaldson—petitioned the House to refuse the grant, and “not to endorse the expressed opinion of the whole of Europe that this building is a grave discredit to the artistic reputation of England.” No doubt their appeal had great weight, and largely aided the decision of the House to reject the motion, and (we quote the words of Lord Elcho) “to refuse the purchase of the part or the whole of the building, as equally opposed to sound sense, sound economy, and good taste.”

There was one point in the debate to which public attention should be pointedly directed; it now appears that the Royal Commissioners, whose “blundering” was notorious in all they did—from the employment of their architect to their agreement for provisions—had “so mismanaged their affairs” (again we quote Lord Elcho) as to have had no contract with Messrs. Kelk and Lucas for the removal of the building in the event of its non-purchase; and the Chancellor of the Exchequer disingenuously used this fact as an argument in favour of the purchase, inasmuch as years might elapse before the contractors cleared the ground.\*

The cause of the omission is obvious: “clearing the ground” was never contemplated by the Commissioners. Mr. C. Bentinck was right in stating “there was a report in circulation, which he was strongly disposed to credit, that from the first there had been an intention on the part of the Commissioners and persons connected with the Exhibition that the building, by hook or by crook, should become the property of the nation.”

Thus, not only all who appreciate excellence in Art, but the public almost universally, will receive with unmingled satisfaction the intelligence that a gross and discreditable job has been defeated—that the House of Commons has (to borrow the words of one of its members) “refused to sanction that which would be a permanent disgrace, and to see Science and Art and all the foolery of Bartholomew Fair mixed up together;” has declined to sustain the South Kensington managers, who, to quote the language of an hon. member, are “not *littérateurs*, not men of Science and Art, but a mere set of toadies;” and have thus, in a manner not to be misunderstood, adopted the views of an accomplished French critic, M. Merimée (quoted in the House), as to the building and its architect:—“He has produced something with the pretensions of a monumental building without even the merit of being a commodious shed. By all means preserve it if you wish to warn posterity of the faults to be avoided in the erection of a great public building, just as the Spartans exhibited to their children a drunken helot.” The building, therefore, “whether Fowkean or Dilkhoosian” (we quote Mr. C. Bentinck)—“the wretched edifice is not to be a perpetual by-word and shame to England,” but will be removed as soon as Parliament shall order it to be removed; and especially, and above all, the memory of the Good Prince Albert will not be subjected to an enduring reproach at South Kensington, for, as Lord Elcho rightly said, “the House had yet to learn what possible connection there was between the plans of the Prince Consort and this building, which he never saw, into which, alas! he never entered, and with which he had really no connection. He could tell the Government that if they wished to render the schemes of the late Prince unpopular, and to cast discredit on Science and Art, they could not more effectually accomplish that object than by thrusting down the throat of the House this ugly temporary shed, which no amount of money would ever render permanent, convenient, or beautiful.”

\* Mr. Cowper stated that the Commissioners of the Exhibition of 1851, who were the proprietors of the land, covenanted with the Commissioners of the Exhibition of 1862 that the land should be cleared within six months after the conclusion of the Exhibition, and they naturally assumed that some legal document had been signed by the contractors to that effect. It was only recently discovered that the Commissioners of 1862 had failed to obtain any covenant that would bind the contractors on this point, and had his right hon. friend been aware of this fact when he proposed the vote he would have mentioned it. It was now found that, though the contractors were bound to remove the building, they were, in the absence of an express covenant, left to the ordinary course of the law as to the time of clearing the ground, and could therefore take a longer time than six months.

## MINOR TOPICS OF THE MONTH.

MR. FREDERICK GOODALL has been elected Member of the Royal Academy. This election cannot fail to give general satisfaction, to artists as well as to the public. The pictures of this accomplished painter are universally esteemed; he is a thinker as well as a worker, and has elevated the art of which he is so eminent a professor.

THE ROYAL ACADEMY COMMITTEE.—It is understood that the Report is ready; probably it will be issued before our Journal of the month appears. Rumour, however, has pretty accurately forestalled its nature and purport. We believe both are sufficiently well known to those who are more immediately concerned in the result. We abstain from comments until all the details are before us. Plans, however, may be entirely changed in consequence of the resolution of the House of Commons not to buy the International Building, to which, no doubt, the national pictures would have been removed, to remain there *only* until a National Gallery is built on the site of Burlington House; for the Report of the Royal Academy Committee is grounded on a recommendation to give to that Institution the whole of the building in Trafalgar Square.

MR. H. B. WILLIS, Associate of the Society of Painters in Water Colours, has been elected Member of the Institution.

THE 1851 TESTIMONIAL.—In describing the admirable work of the sculptor, we ought to have quoted a passage from the report of the Memorial Committee to the effect that, “aided by the Prince’s suggestion, and an increase in the amount of the funds, Mr. Durham enlarged and improved his design, Sydney Smirke, Esq., R.A., co-operating with him in the architectural details.”

THE DEATH OF WILLIAM MULREADY, R.A., is to be lamented, although he dies full of years and honours. We postpone until next month a memoir of his long, active, and useful life.

STONEWALL JACKSON.—A committee has been formed, and subscriptions raised, for the purpose of executing in England, and presenting to Virginia, a statue of this remarkable soldier. It is to be the work of J. H. Foley, Esq., R.A.

MESSRS. MOIRA AND HAIGH hold a very foremost rank among British photographers, not only in reference to the popular and universally adopted “cartes,” but to portraits of size, and to the several other objects to which the valuable art is applied. We have been induced to visit their atelier in Lower Seymour Street, where they have greatly improved facilities for obtaining light, without the inconvenience of ascent, and where they exhibit conclusive evidence of skill and power. Few have more successfully practised the art than Mr. Haigh, to whose productions in landscape, as well as in portraiture, we have frequently called attention. But the great advantage of this firm consists in the fact, that while Mr. Haigh is a skilful manipulator, Mr. Moira is an artist of long-established fame, his place as a miniature painter having been for some years among the first in England, and also on the Continent, where he has painted likenesses of nearly all the Sovereign families. The whole of the royal family of England have also been his sitters. Miniature painting as an art, however, has almost ceased; Mr. Moira practises it prosperously by the aid of photography. This happy combination of the true artist with the experienced operator is therefore the source of the success of this firm—the cause of the very large share of patronage they enjoy.

PARLIAMENT GRANTS FOR ART.—The sum of £16,028 has been voted for the current annual expenses of the National Gallery and the purchase of pictures, after a little discussion on an amendment proposed by Mr. Corningham, to the effect that the item of £2,000 placed against “travelling expenses” be reduced by £1,400. A sum of £1,500 was also voted for the National Portrait Gallery.

ARTISTS’ BENEVOLENT FUND.—The annual festival of this institution was held on the 13th of June, at the Freemasons’ Hall, W. B. Beach, Esq., M.P., presiding. The attendance was not so large as on some former occasions, probably owing to the unfavourable state of the weather.

The chairman stated that since the foundation of the “Fund” the sum of £24,721 had been distributed in the relief of the widows and orphans of British artists. During the last year fifty-three widows received annuities amounting to £765, and fifteen orphans had also been assisted. There was one special remark made during the evening by the honourable member which certainly no one—or at least none who know anything about the matter—will be disposed to deny: it was to this effect—that the House of Commons was the worst tribunal of Art in this country, and with all respect to the Premier, Mr. Beach ventured to question the good effect of his influence and authority in parliament touching any matter of aesthetics. A sum of nearly £600 was subscribed after the cloth was removed, which included her Majesty’s usual subscription of 100 guineas.

THE HAMPTON COURT PICTURE GALLERY.—Our contemporary, the *Athenæum*, has published the following:—“A highly-interesting discovery has recently been made by Mr. Redgrave, at Hampton Court, to the effect that one of the pictures formerly attributed to Pordenone, a Virgin and Child, with two figures in adoration, life-size half-figures, is really the work of an artist whose works are extremely rare in this country, Girolamo Savoldo, of Brescia, styled by Ridolfi, G. Bresciano. Vasari names him *Giangirolamo*. . . . It seems that the work in question had been covered with the abominable brown composition erst used to give ‘tone’ to pictures, but on removing that, the signature and date, 1527, appeared. Also at Hampton Court it has been found that an old and sadly-disfigured picture, called a Titian, formerly hung in one of the gallery’s darkest cells, when put in order, turned out to be a beautiful specimen of old Palma, a Virgin and Child, with St. John, &c. This is numbered 746.”

THE UNIVERSAL EXHIBITION IN PARIS, 1867.—The *Moniteur* contains the decree, signed by the Emperor Napoleon, announcing that a universal exhibition of agricultural and industrial products is to take place in Paris from the 1st of May, 1867, to the 30th of the following September. The decree is preceded by a report from M. Rouher, who says:—“The commission which met on the 5th of June was unanimously of opinion that the industrial and moral advantages of universal exhibitions are becoming more and more evident. Producers have derived much practical utility from them, and their foremen and workmen also. They have learnt to improve their systems of manufacture, and to extend the circle of their commercial operations: The savans and artists who form the international jury generally agree in considering that these competitions stimulate the progress of Science and Art. Moreover, if this exhibition is arranged so as to attract a large number of our countrymen and foreigners, it will be a considerable source of profit to the city of Paris, while, at the same time, it will favour the influence of the French nation, and the development of its relations of all kinds. The commission was of opinion that a feeling of just emulation ought to urge France after the Exhibition of 1862 as of that of 1851, to follow England, and attempt for the second time this great undertaking. In addition to these general advantages, there are others which the presence of the savans and industrials of every country enables us to obtain.” M. Rouher, in conclusion, proposes that the Exhibition of 1867 should be “more thoroughly universal” than its predecessors, and that to this end it should embrace, as far as possible, the industrial products of all countries, as exemplified in every branch of human activity. He recommends the immediate publication of his report, in order that the most distant nations may make their preparations in time. A Fine Art Exhibition is to take place at the same time as the Industrial Exhibition.

THE SCOTTISH MEMORIAL to the late Prince Consort is, we hear, to be entrusted to Mr. Noel Paton, R.S.A., her Majesty having selected the design submitted by this artist, who is neither a sculptor nor an architect, but a painter of high merit. The design, as described, presents the appearance of a rich Gothic cross, surmounted by a moulded cope and plinth, bearing a full-length statue of the Prince in the robes of the



Order of the Garter. Under the trefoil arch on each of the four sides of the cross is a seated figure emblematic of Science and the Arts which the Prince loved so well. The whole is supported on a moulded pedestal and flight of steps, taking the form of a cross. The front of the pedestal, under each of the figures, bears an elaborato bas-relief. The height of the whole erection is about fifty feet, and it is designed to be placed on the terrace in West Princes Street Gardens, Edinburgh.

**TESTIMONIAL TO MR. J. B. WARING.**—A considerable number of the principal English contributors to the late International Exhibition, in the classes over which this gentleman was superintendent, having subscribed a sum of money to present him with a memorial of the undertaking, and to testify their appreciation of the services rendered to them, recently carried out their object by handing over to Mr. Waring an ebony coffer and bronze lamp, by Barbeldienne, a bronze lamp by Gayneau, and a marble clock, with a pair of candelabra to match, by Carlhian and Corbiere. Accompanying these presents was an elegantly illuminated address from the subscribers. Our own experience of the courtesy shown by Mr. Waring at all times during the Exhibition justifies us in saying that the compliment offered him is well deserved.

**ST. MARTIN'S SCHOOL OF ART.**—The seventh annual *conversazione* of this school took place on the evening of May 14, when twenty-six medals were presented to the successful competitors—Miss Amy Measom, Miss Louisa Aumonier, and Mrs. J. F. Ducloy receiving two each. The drawings of these students, and those of three or four other medallists, were selected to compete for the national medallion. Five students obtained "honourable mention."

**CHARTERHOUSE SCHOOL OF ART.**—On the 18th of May the distribution of prizes to the students in this school was made in the Lecture Theatre at the South Kensington Museum. Mr. H. Cole presided, and after some remarks by Mr. Redgrave, R.A., on schools of Art generally, Cardinal Wiseman delivered an address on the advantages of Art-knowledge, both for purposes of utility and enjoyment. The Rev. W. Rogers, incumbent of St. Thomas Charterhouse, to whom this school is much indebted for the interest he has always felt in its welfare, also took part in the proceedings. Towards the close of the meeting, a testimonial from the students was presented to Mr. Clack, head master.

**MR. CHURCH'S PICTURE OF 'THE ICEBERGS.'**—We have in type an ample notice of this fine work, which we are most reluctantly obliged to postpone to next month. To have compressed our remarks within less space than that devoted to them would be a manifest injustice to the artist and his picture; a subject of this nature, and treated in such a manner, so full of valuable materials and suggestions, could not rightly be dismissed in a few brief paragraphs.

**MR. GIBSON, R.A.,** has arrived in England from Rome, to execute a bust of the Princess of Wales, who has given the sculptor several sittings.

**THE GUARDS' BALL,** in the late picture gallery of the International Exhibition building, gave an opportunity for us to "try our hand" at temporary decoration. Perhaps the result was satisfactory; at all events, it was better than we are used to. Flags and banners were plentifully scattered about; the Queen lent some of the most beautiful of her tapestries; Kew contributed exotic plants; gold and silver plate were lavishly bestowed for the occasion; and Mr. Eyles, the able superintendent of the Horticultural Gardens, arranged a graceful and effective ante-room with ferns and flowers and fountains. Brucciani placed very judiciously the abundant sculptures at his disposal; and Nosotti, of Oxford Street, fitted up in excellent taste the boudoir of the Princess and her ladies-attendant. This boudoir was indeed the only "fitted up" portion that made much pretence to Art; and it was, to say the least, exceedingly creditable to the decorator who made the mirrors, the console tables, and the several etoeteras that combined into a charming and attractive whole. The affair, however, was far too hurried; we have thus but an "inkling" of what could be done, and are unwilling to accept the occasion as affording conclusive evi-

dence of our capabilities in the way of decorating rooms that are to be made famous by one evening of "show."

**THE PICTURES** ascribed to Madame Lundgren in our notice, a month or two since, of the exhibition of the Society of Female Artists, are the work of Mademoiselle Amalia Lindegren. We have been requested to signify this.

**THE DRINKING FOUNTAIN** recently erected in the enclosure of St. James's Park, by order of the Commissioners of Woods and Forests, is the work of Mr. Robert Jackson, of Maida Hill, the chief assistant of the late Mr. Thomas in the sculptures of the Houses of Parliament. The pedestal of the fountain is surmounted by a boy, seated with an antique-shaped picture at his side. The figure is very easy and natural in its position, and the whole of the design is most creditable to the taste and judgment of the sculptor. But cannot any device be found as a substitute for the old conventional mask or animal's head as a water-spout? The association of idea is far from agreeable.

**THE FAMOUS WELLINGTON FUNERAL CAR** has been "heard of" in the House of Commons. It appears that the vergers of St. Paul's Cathedral have it in their crypt, where they are making a "show" of it at sixpence a head. The thing altogether is not worth sixpence—it would be a public service to burn it—nevertheless it seems to have brought money to the exchequer of the canons. Mr. Bernal Osborne was facetious on the subject:—"He had been under the impression that the hideous article of upholstery called the Duke of Wellington's funeral car had long ago been sold off; but now it turned up actually in the crypt of St. Paul's, with the trappings, flags, and other things which made up the raree show, at sixpence a head, on the interest of which the right hon. gentleman had expatiated so enthusiastically. It was debasing the taste of the country to exhibit such articles. The whole affair was perfectly ridiculous."

**BRUCCIANI,** whose name is so well and honourably known as the reproducer in England of works in plaster, has issued two busts of the Prince and Princess of Wales. They are pleasant acquisitions, brought within reach of the many.

**THE EXPERIMENTAL FRESCOS.**—It may be remembered by many that a committee was appointed to hear evidence and report upon the causes of the decay of the frescoes painted in the Upper Waiting Hall. We have looked with some interest for this report; but the result of the deliberations of this committee has not yet appeared. All that is known of the issue of the inquiry is from a passage occurring in the last report of the Commissioners, and being as follows:—"The members of that committee, assisted by an able chemist, after careful and repeated inspections of the paintings, not only in the Upper Waiting Hall, but throughout the building, have examined various artists and other competent witnesses; but up to this time they have not been able to arrive at any satisfactory result." By persons whose opinions are entitled to respect, various reasons have been assigned for the decay of these works; among others, it has been said that the lime employed was not sufficiently seasoned—that the failure was due to the inexperience of English artists in fresco, &c. The uniform appearance of these pictures, under first symptoms of dissolution, is a patchy discolouration, after which the colour blisters and drops off. It is proposed to repeat the subjects, but this is earnestly to be deprecated, as the majority of them is far below that quality which ought to be a standard of national Art; moreover, we presume to predict that repetitions would be subject to the same fate as the present pictures. The frescoes in the corridors have been executed nearly according to a recipe identical with that observed in the Upper Waiting Hall; and certain of them have been in their places some years, but as yet there is no sign of decay in any of them. It has been authoritatively denied that damp has had any share in the destruction of these frescoes; but if this be true, why, in the well-ventilated corridors, has it been considered necessary to paint the corridor frescoes on slabs of slate, and fix them, leaving a space for ventilation between the back of the panels and the wall? Years ago we suggested the propriety of effacing

the greater number of the frescoes in the Waiting Hall. If there must be wall paintings there, the mere repetition of these subjects is highly objectionable; and whatever is done there should be painted in stereochrome.

**ARTISTS' AND AMATEURS' SOCIETY.**—The last *conversazione* brought these most pleasant *réunions* to a close for the season. The large room at Willis's was thronged with company to a late hour in the evening, and there was an abundance of Art-works to interest all. Conspicuous among the contributions were some of the pictures out of the Bicknell collection, Landseer's 'Prize Calf' and Leslie's 'Heiress,' both lent by Mr. H. Wallis; Copley Fielding's two large drawings of 'Rivaux Abbey,' lent by Messrs. Vokins. On looking again at these works, we felt more than ever at a loss to understand what principle, save that of the desire of acquisition at any price, leads purchasers to give enormous sums for such productions. What principle of genuine artistic merit can possibly guide them in the selection? Will those pictures, fifty years hence, realise the half of what was paid for them at Messrs. Christie's the other day? Among many other paintings and drawings placed in the rooms, we noticed examples of T. Faed, A.R.A., F. Dillon, D. Cox, J. D. Harding, E. Duncan, Troyon, &c.

**E. M. WARD, R.A.**—An admirable portrait of this distinguished painter has recently been published by Mr. Gambart. It is engraved by W. Holl, from the picture by G. Richmond, A.R.A. All who have a personal knowledge of Mr. Ward will at once recognise the fidelity of the likeness, and the expression his face is wont to bear when absorbed by earnest thought relaxing into a smile. The engraving is in Mr. Holl's most delicate style of work.

"**ART LIFE IN THE WEST OF ENGLAND**" is the title of a monthly publication that dates from Bristol, the first number of which has reached us. We welcome any work that aims at diffusing a knowledge and appreciation of Art; and if we cannot find much in this new periodical to lead us to anticipate great things from it, it may in time effect something. Local class publications have not generally been very successful; and articles such as "Charles Overend's Portrait" in this will not tend to the encouragement of Art in Bristol, where, according to the statement we read in another paper, there prevails an insensibility to Art, as evidenced by the "miserable attitude of the present exhibition of the Fine Arts' Academy." A story—not well written either—entitled "Charles Overend's Portrait," which occupies about one-third of the entire number of pages, and is "to be continued," shows that the editor does not understand what such a journal as he conducts should offer its readers. The best contribution is a series of short papers about Art, called "Waifs of Thought."

**MONUMENT TO SHAKSPEARE.**—The approach of the three hundredth anniversary of Shakspeare's birth, which will be on the 23rd of April, 1864, has suggested to the minds of many ardent admirers of our great dramatist the idea of raising a public memorial in his honour. Germany, it is said, has her statues of Goethe and Schiller, France of her Corneille and Moliere, Scotland of Burns and Scott, Ireland of Goldsmith and Moore, while England has no national memorial of one greater than them all—greater than any poet the world ever saw. This reproach ought, it is alleged, to be taken away from us; and, accordingly, a movement has been commenced for this purpose. At present nothing at all definite has been determined upon. The provisional committee invites the aid and co-operation of all classes of society to further so desirable an undertaking. Communications on the subject may be addressed, for the present, to the honorary secretary of the "Urban Club," St. John's Gate, Clerkenwell; or to the secretary of the "Dramatic Authors' Society," King Street, Covent Garden.

**THE COLOSSEUM.**—This old public favourite has received a new impetus under the management of Mr. A. Nimmo, a gentleman of much experience and knowledge, who is applying his energies to render it as attractive as it was when competitors were comparatively few in the Metropolis.



## REVIEWS.

COLOUR IN DRESS. A MANUAL FOR LADIES. By W. and G. AUDSLEY. Published by LONGMAN AND CO., London; HOLDEN, Liverpool.

There is no subject of social and domestic economy which, in the present day, has called forth more remark than that of feminine costume; a universal crusade against the style in vogue—sometimes very becoming, yet always most inconvenient both to the wearer and others—has led to no other result than a systematic perseverance on the part of the ladies in maintaining their rights and privileges which *man-kind* must admire and yet lament. The authors of this little treatise do not, however, venture on the delicate ground of dimensions—small hope would there be for them, if they did, of finding readers among the gentle sex—but confine themselves strictly to the use and abuse of colour in dress; and it is on this point that many ladies require enlightenment to set off their persons to the best advantage. The subject is simple enough if rightly understood, and requires only a little knowledge of the laws of harmony as regards colours, and their peculiar suitability to particular complexions, and this is all Messrs. Audsley aim at. Their observations are quite to the purpose, and may be accepted as safe guides. The writers intimate that no work on this subject has previously appeared, but it was treated three or four years ago by Mrs. Merrifield in a series of papers written for the *Art-Journal*, which have subsequently been published in a small volume.

But we have a word or two of our own to say concerning ladies' attire, or, at least, that portion of it which pertains to the head. Of course every person, whether man or woman, possessing real taste and assuming the garb of true gentility, acts in this matter as recommended by Shakspeare—

"Costly thy habit as thy purse can buy,  
But not expressed in fancy; rich, not gaudy;  
For the apparel oft proclaims the man."

Yet we often meet with ladies—moving, too, in good society—whose ambition it seems to be to render themselves conspicuous by their absurdity and tawdriness of adornment. Nature never intended the female head to be used for a display of floriculture; still, we have seen bonnets and head-dresses so decked out with flowers that one would have thought the wearers were candidates for prizes at a flower show. Artificial fruit worn on the head is yet more objectionable; the association is positively disagreeable; but our eyes—and feelings, too—have not unfrequently been outraged at the sight of bunches of currants, cherries, white and purple grapes, strawberries, &c., thus appropriated. Such things are certainly a perversion of the gifts of nature, and can on no account be tolerated in the vocabulary of costume.

ONE HUNDRED LECTURES ON THE ANCIENT AND MODERN DRAMATIC POETS, THE HEATHEN MYTHOLOGY, ORATORY, AND ELOCUTION, DOWN TO THE NINETEENTH CENTURY; COMMENCING WITH THESPIA, THE FOUNDER OF THE DRAMATIC ART, SIXTH CENTURY, B.C. By B. C. JONES. Published by W. H. ALLEN AND CO., London.

Mr. Jones has obtained considerable reputation, in the provinces chiefly, as a public reader of Shakspeare's dramas; and he has commenced the onerous task of writing a series of lectures according to the heading of this notice. It may be presumed that the majority, if not all, of these are rather intended for perusal than public delivery, for it may well be questioned whether the taste of those who usually make up the audience of a lecture-room will lead them to appreciate the labours of the author. However this may be, he has published two volumes, consisting of nineteen lectures; the remainder, it is intimated, will follow according to the "extent of support" these receive.

His appeal to the public is a rich specimen of literary modesty. "I am already," he says, "in possession of sufficient material to write upon for the next year or two, therefore if you as vividly grasp at the enlightening flashes that I purpose electrifying you with, as I cause them to appear, I'll promise you not to disorganise your gastric capacities, but give you such food as you shall digest with pleasure; yet you must not expect from me too much, lest I disappoint you and bring your maledictions on to my own unfortunate noddle. Let us go on smoothly; be you moderate in your demands, and I'll be as prolific in my effusions as nature will allow me."

It is well for Mr. Jones's reputation as a literary man and a scholar—for we suppose he lays claim to both characters—that the text of his books has greater pretension to classic style than the preface, the tone of which is simply a demand for money in

exchange for paper and print. We would strongly advise him to expunge the greater portion of it in a second edition, if one ever appears. Authors who choose to rush into print must take the chance of a sale for their works; it is not creditable to come before the public with a kind of *argumentum ad misericordiam*, or in the spirit of commercial barter—and to confess it.

The nineteen lectures now published relate to the dramatic writings of Æschylus, Sophocles, and Euripides. We may say, briefly, that they who are unacquainted with the works of these old Greek poets, in the original or through translations, will obtain a very fair knowledge of their meaning, character, and peculiarities, from Mr. Jones's explanation, comments, and extracts. He is evidently a man of cultivated mind, though his taste as regards thought and expression is not always the most refined, and there is sometimes a flippancy in his style of writing scarcely suited to the dignity of his theme. In spite of these blemishes, the amount of learning and research manifest in these essays well entitles them to favourable notice, independently of the information they afford of the earliest forms of dramatic composition; for the mythological history on which the plays are chiefly founded presents a wide and comprehensive field of inquiry and elucidation, of which the author has taken abundant advantage. Whether or not his labours will gain for him that pecuniary reward he is naturally desirous to secure, there can be no hesitation in admitting that he is doing good service by his endeavours to render popular among us writings which have hitherto been only within the reach and the comprehension of the highly educated.

THE FINE ARTS QUARTERLY REVIEW. No. I. Published by CHAPMAN AND HALL, London.

This long-announced periodical has at length made its first appearance, and we give it a hearty welcome, as we would any publication aiming at the same object as ourselves—the diffusion of Art-knowledge in every way. If delicate cream-coloured paper, excellent printing in old-fashioned type, and a long array of great names appended as contributors in some form or another, can ensure success, this "quarterly" has a fair chance of obtaining it. But the question is, after all, not whether such a journal ought to answer, but, is there a public, feeling so much interest in Art-matters as to support a work taking the high ground which this assumes to itself? Our own opinion, based upon an experience of more than a quarter of a century, would negative its existence. Serial publications professedly addressed to a class must extend their horizon very widely to become popular, even in a restricted sense of the term; or, in other words, they must, and not unfrequently, travel out of the orbit claimed as their own especially.

The subjects discussed in this commencing number are varied, and they differ, too, in merit. There is an article on "English Painting in 1862," not too complimentary to our artists and their patrons. Mr. S. Redgrave gives a lengthened notice of Sandby's "History of the Royal Academy." The paper on the "Loan Collection," at South Kensington, is the work of a writer thoroughly conversant with his subject; and that on the "Preservation and Restoration of Pictures and Drawings" will be found useful to collectors. Mr. F. T. Palgrave contributes a paper "On the Theory of Design in Architecture," and Mr. J. B. Atkinson reviews Cardinal Wiseman's lecture on "Points of Contact between Science and Art." The "Summary of Art News" must have been some months in type, for the major part of it is now very old news. It is scarcely fair to a serial publication to form an opinion of its ultimate success by a first appearance; we must wait for what may follow.

CUPS AND THEIR CUSTOMS. Published by J. VAN VOORST, London.

We suppose the time will never arrive, so long as grapes grow and palatable wine is to be had, when the "loving cup" will pass untasted in our civic halls, and the social cup will not be welcomed in friendly gatherings. It is never very difficult to draw the line between the use and abuse of the good things of life, and if men would but eat and drink in order to live, instead of living to eat and drink, they would be wiser and better in mind and body. Happily, the years have gone by when indulgence in strong drinks was a prevalent fashion among the upper and middle ranks of society; to see one of these classes in a state of inebriety is, indeed, of very rare occurrence; among the lower orders intoxication is one of the great vices of the age, and the fruitful mother of half the crimes which fill our gaols with felons. We want books, therefore, that will help to

stem the torrent of evil, rather than assist in accelerating it.

As advocates of the most rigid temperance, we must leave our readers to deal as their consciences dictate with "Cups and their Customs," which, after some few pages of introductory matter and historical remarks on the subject, gives recipes for brewing the most noted "cups" loved by our forefathers, and not altogether unknown among ourselves. Did, however, the anonymous author intend to offer a warning when he introduced, as a tail-piece to his book, the engraving of "The Mug of a Celt?" a ghastly scull thus fashioned, which is preceded by Byron's bacchanalian lines upon a similar object. Is this to intimate what is too often a truth, that strong drinks are allied with death? The hint may be of service.

THE NEST-HUNTERS; or, Adventures in the Indian Archipelago. By WILLIAM DALTON, author of "Will Adams, the first Englishman in Japan," &c. With Illustrations. Published by ARTHUR HALL AND CO., London.

This story is an improvement upon Mr. Dalton's previous tales, good as they were. It describes the adventures of two English boys who, with their father, go over to Batavia, to reside with a brother of the latter. On their arrival they find their uncle dead, and soon after the father dies also from the bite of a cobra. The uncle's widow, shortly after her husband's decease, marries a notary, an "oily-tongued" man, who immediately takes measures for getting into his own hands the property left by the uncle to his young daughter and his two nephews. The former is abducted, and, it is said, murdered; the latter, fearing to remain any longer with their aunt, a weak, indolent woman, having no thought for anybody or anything which does not minister to her self-indulgence, leave their home, and take service with a party of "nest-hunters," that is, those who go in search of the nests that form the famous soup of the Chinese and Japanese epicures. After enduring perils of every kind, the young adventurers return to England with the money left them by their uncle, and one of them the husband of his cousin Marie, who has only been concealed, and not murdered. The interest of the story is well sustained; the characters of the brothers are naturally drawn—one, a bold, daring fellow, ready for any fray or foray; the other, cautious, but no coward—while the scenes and places through which they pass reveal some striking, and not generally known, pictures of life among the Japanese people and the half-civilised races who inhabit the islands of the Eastern Archipelago.

OUR FEATHERED FAMILIES: Game and Water Birds. By H. G. ADAMS, author of "Birds of Song," "Birds of Prey," &c. &c. With upwards of Sixty Illustrations by HARRISON WEIR, WILLIAM HARVEY, F. W. KEYL, and others. Published by HOGG AND SONS, London.

This is by no means the least interesting of Mr. Adams's three little histories of the feathered tribes of Great Britain, and we think he has not miscalculated his labours in expressing a "hope that he has produced a work on British Birds suitable for popular reading, containing as much information as the space permitted, and that of a kind not calculated to mislead." In addition to the account of game-birds and water-fowl, this volume contains, in the form of an appendix, a chapter on doves and pigeons, neither of which could be properly included under the classes that make up the contents of his ornithological division, but which ought not to be entirely omitted, inasmuch as they are birds highly prized among us. History, anecdote, and descriptive poetry are employed by Mr. Adams in the furtherance of his object, and with a result perfectly satisfactory. Among the numerous "Books with a Meaning," published by Messrs. Hogg, "Our Feathered Families," in their several distinct groups, may be classed with the most instructive and amusing.

THE APOSTLE OF THE ALPS. A Tale. By the Author of "Moravian Life in the Black Forest." Published by A. HALL & CO., London.

The story of Bernard de Menthon, the Apostle of the Alps, as he was designated, is made an interesting narrative of biographical romance that may very safely be put into the hands of the young. It is, however, a pity that the writer has omitted all dates; it is only by inference, and that a vague one, that the reader can have an idea when De Menthon lived. There should be in history or biography no obscurity where it could easily be avoided.



## THE ART-JOURNAL.



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## PLYMOUTH CHINA.

A HISTORY OF THE PORCELAIN WORKS  
AT PLYMOUTH.

BY LLEWELLYNN JEWITT, F.S.A., &amp;c. &amp;c.



ONE of the names most intimately connected with the early history of the porcelain manufactures of this kingdom is that of William Cookworthy, to whom that art was indebted for the discovery of the two most important of its ingredients, the native kaolin and the petuntse, and to whose successful experiments and labours its excellence was and is in a great measure to be attributed. At the time when he first made his experiments—although Dwight had patented his invention for making transparent porcelain, although Van Hamme and others had also secured their rights for similar purposes, although Chelsea and other places made their china (it is said) of Chinese materials, and although many experiments had been made on the nature and properties of the earths supposed to be employed for its manufacture—the art of china-making from native materials was unknown; and Cookworthy pursued his course of study unaided by the experience of others, and, though beset with difficulties at every turn, brought it to a perfectly successful and satisfactory issue. The history of these experiments, and the life of this man, are the history of the Plymouth works. The one is inseparable from the other. The history of the works is the story of the life of Cookworthy, and the story of that life is the origin, the success, and the close of those works. The narrative of William Cookworthy, then, must be the thread of my present history, and a pleasant and instructive one it will assuredly be found to be.

William Cookworthy was born at Kingsbridge, not many miles from Plymouth, on the 12th of April, 1705, his parents being William and Edith Cookworthy, who were Quakers. His father was a weaver, and died leaving his family but ill provided for, in 1718. Thus young Cookworthy, at the age of thirteen, and with six younger brothers and sisters—for he was the eldest of the family of seven—was left fatherless. His mother entered upon her heavy task of providing for and maintaining her large family with true courage, and appears to have succeeded in working out a good position for them all. She betook herself to dressmaking, and as her little daughters grew old enough to handle the needle, they were taught to aid her, and thus she maintained them in comparative comfort. In the following spring, at the age of fourteen, young Cookworthy was apprenticed to a chemist in London, named Bevans; but his mother's means being too scanty to admit of his being sent to the metropolis in any other way, he was compelled to walk there on foot. This task, no light one in those days, a hundred and fifty years ago, or now, for a boy of fourteen, he successfully accomplished.

His apprenticeship he appears to have passed with extreme credit, and on its termination returned into Devonshire, not only with the good opinion, but with the co-operation of his late master, and commenced business in Nutt Street, Plymouth, as wholesale chemist and druggist, under the name of Bevans and Cookworthy. Here he gradually worked his way forward, and became one of the little knot of intelligent men who in those days met regularly together at each other's houses, of whom Cookworthy, Dr. Huxham, Dr. Mudge, and the elder Northcote were among the most celebrated. Here he brought his mother to live under his roof, and she became by her excellent and charitable character a general favourite among the leading people of the place, and was looked up to with great respect by the lower classes whom she benefited. In 1735 Cookworthy married a young Quaker lady of Somersetshire, named Berry. This lady, to whom he seems to have been most deeply attached, lived only ten years after their marriage, and left him with five little daughters, and Cookworthy remained a widower for the remaining thirty-five years of his life.

In 1745 his attention seems first to have been seriously directed to experimenting in the manufacture of porcelain—at all events, in this year the first allusion to the matter which is made in his letters and papers occurs, and this only casually. In the following letter, written to his friend and customer, "Richard Hingston, Surgeon, in Penryn," and dated May 5th, 1745, this allusion will be found.

"Plymouth, 30th 5th mo., 1745.

"DEAR RICHARD,

"My Eastern and South-Ham journeys have kept me of late so much abroad that I have not had opportunities of writing to thee equal to my inclination.

"Thy last order went a few days since by Wm. Johns' barge for Falmouth, which is the first opportunity that hath offered since we received it. I am sorry for the damage which happened to the pill-boxes and party-gold, but am apt to believe it was taken in the passage, as we always keep the pill-boxes in a garret where no moisture can affect them.

"Amos hath, I understand, answered thy question about the beds, which I believe he was very capable of doing effectually, having been formerly concerned in filling them at brother Fox's. I hope his answer is fully satisfactory.

"We have of late been very barren in news. But, a few days since, we had certain advice that Admiral Martin's squadron had taken a very rich ship from the Havannah, though the captain from whom Chas. de Voigne hath received a letter says she came from St. Domingo. 'Tis allowed, however, that she hath a good deal of money on board, and so 'tis likely she may have been at both places.

"Chas. de Voigne tells me that Cape Breton is of such consequence to the French that they cannot do without it, and we may depend on their exerting their utmost endeavour to retake it; and if they should be unsuccessful, would never make peace without its reddition. We had lately a very considerable sale here for the cargoes of the prizes taken by Martin's squadron some time since, and that of the *Elephant*. J. Colsworthy was at it, and bought a very large quantity of sugars on commission, as well as another Friend from London, whose name is Jonathan Gurnell. We must not be at all surprised at this, it being by what I can find grown a settled maxim that Friends may deal in prize goods. For on my attacking F. Jewel for being concerned in the purchase of the *Mentor*, which he bought in partnership with Dr. Dicker and Lancelot Robinson, he pleaded in his justification that Friends at London were clearly of opinion there is no harm in it; and that Jno. Hayward, a preacher, had given him a commission to buy prize Havannah snuffs. And brother Fox, who has done something in this way too for the good of his family, acquaints me that Friend Wilson, when here, seemed to be quite ignorant of anything wrong in the practice, and only advised in general that Friends should not act against their convictions. I am not at present disposed to make reflections, and therefore shall only say that I hope I shall be kept clear of it, as I believe it would bring a cloud over my mind.

"I purpose next second day to set out for the west, and hope to be with thee about the 22nd proximo. But I shall not be able to stay as usual, as I must hasten to Looe, to 'squire Sally to Redruth yearly meeting, from whence she purposes to go to Wadebridge, to pay a visit to her cousins. She talks as if she should not be able to spare time to see you at Penryn. But I believe she will be mistaken.

"I had lately with me the person who hath discovered the china-earth. He had several samples of the china-ware of their making with him, which were, I think, equal to the Asiatic. 'Twas found in the back of Virginia, where he was in quest of mines; and having read Du Halde, discovered both the petunse and kaolin. 'Tis the latter earth, he says, is the essential thing towards the success of the manufacture. He is gone for a cargo of it, having bought the whole country of the Indians where it rises. They can import it for £13 per ton, and by that means afford their china as cheap as common stone ware. But they intend only to go about 30 per cent. under the company. The man is a Quaker by profession, but seems to be as thorough a Deist as I ever met with. He knows a good deal of mineral affairs, but not *funditus*.

"I have at last hearkened to thy advice, and begun to commit to black and white what I know in chemistry—I mean so far as I have not been obliged to other folks. Having finished my observations on furnaces, I intend to continue it as I have leisure, as it may be of use after my death.

"Farewell, dear Richard, and if I am to have an answer, let it be by next post, or it will not come to hand before my leaving home.

"Thine affectionately,

"W. C.

"Maunds\* are excessively dear, and I have none worse than what is sent that is fit for use."

The letter is addressed "For Richard Hingston, Surgeon, in Penryn," and is followed by an invoice of goods sent by "Bevans and Cookworthy."

At this time the business was still carried on under the style of "Bevans and Cookworthy." The death of his wife, which took place within a few months of the writing of this letter, entirely took away his attention from business, and his researches into china clays were thrown aside. He retired into seclusion at Looe, in Cornwall, where he remained for several months, and, on his return to business, took his brother Philip, who, it appears, had lately returned from abroad, into partnership, and carried it on, with him, under the style of "William Cookworthy & Co." This arrangement enabled Cookworthy to devote his time to the scientific part of the business, and to the prosecution of his researches, while his brother took the commercial management of the concern. Left thus more to the bent of his scientific inclinations, he pursued his inquiries relative to the manufacture of porcelain, and lost no opportunity of searching into and experimenting upon the properties of the different natural productions of Cornwall; and it is related of him that, in his journeys into that county, he has passed many nights sitting up with the managers of mines, obtaining information on matters connected with mines and their products. In the course of these visits he first became acquainted with the supposed wonderful properties of the "Divining Rod," or "Dowsing Rod," as it was called by the Cornish miners, in the discovery of ore of various kinds.

In the magic properties of this rod he was an ardent believer, and he wrote an elaborate dissertation upon its uses, which has been published. It is entitled "Observations on the Properties of the Virgula Divina," and contains, from beginning to end, such a series of statements as would do well to go side by side with the tales of spirit-rapping in our day, and which make one wonder at the amount of credulity that a clever man may occasionally exhibit. So ardent a believer was he in the value of this rod, that he did not hesitate to uphold it in the presence of men of high scientific attainments, and to carry on experiments occasionally to prove to them its correctness. As might be expected, on most occasions these experiments failed, but the operator had always some good reason ready to be assigned for the mishap. On one occasion, after having warmly descanted on its properties to Dr. Mudge and Dr. Johnson, he agreed to try in his own garden the experiment as to whether any metal was to be found beneath its surface, affirming that if metal, whether large or small in quantity, and at whatever depth, existed, the rod would immediately indicate its whereabouts. The doctors having previously taken the precaution to

\* "Maund" is the Devonshire name for basket, or hamper. In Plymouth it is not unusual to hear of a "maund o' cloam," which is only "a basket of pots"—*cloam* being the Devonshire word for crockery ware.



have one of Cookworthy's large iron mortars, used in his laboratory, buried in one corner of the garden, unknown to him, the examination with the rod was gravely made, and resulted in Cookworthy triumphantly affirming that no metal existed on the spot. The learned doctors then, in his presence, dug out the mortar to prove that he was wrong, and had signally failed in his trial. Cookworthy, nothing disconcerted, however, immediately exclaimed, "Ah, that's an amalgam! my rod has no sympathy with amalgams," and thus spoiled their joke, and kept his own position at the same time.

His journeys into Cornwall, however, were productive of much more important results than the fabulous properties of the divining rod, for it was in these journeys that he succeeded in discovering, after much anxious inquiry and research, the materials for the manufacture of genuine porcelain. The information given him by the American in 1745 had never been lost sight of, and he prosecuted inquiries wherever he went. After many searchings and experiments, he at length discovered the two materials, first in Tregonnin Hill, in Gernoe parish; next in the parish of St. Stephen's; and again at Boconnoc, the family seat of Thomas Pitt, Lord Camelford. There is a kind of traditional belief that he first found the stone he was anxious to discover in the tower of St. Columb Church, which is built of stone from St. Stephen's, and which thus led him to the spot where it was to be procured. At this time he lodged at Carlogges, in St. Stephen's parish, with a Mr. Yelland, and was in the habit of going about the neighbourhood with his "dowsing rod," in search of mineral treasures. This discovery would probably be about 1754 or 1755.

Having made this important discovery, Cookworthy appears to have determined at once to carry out his intention of making porcelain, and to secure the material to himself. To this end he went to London to see the proprietors of the land, and to arrange for the royalty of the materials. In this he succeeded; and ultimately Lord Camelford joined him in the manufacture of china, and, as appears from a letter of that nobleman to Polwhele, the historian of Cornwall, the two expended about three thousand pounds in prosecuting the work. The letter of Lord Camelford, which is dated "Boconnoc, Nov. 30, 1790," is as follows:—

"With regard to the Porcelain Manufactory that was attempted to be established some years ago, and which was afterwards transferred to Bristol, where it failed, it was undertaken by Mr. Cookworthy, upon a friend of his having discovered on an estate of mine, in the parish of St. Stephen's, a certain white saponaceous clay, and close by it a species of granite, or moor-stone, white, with greenish spots, which he immediately perceived to be the two materials described by the missionary P  re D'Entrecolles, as the constituent parts of Chinese porcelain, the one giving whiteness and body to the paste, the other vitrification and transparency. The difficulties found in proportioning properly these materials, so as to give exactly the necessary degree of vitrification and no more, and other niceties with regard to the manipulation, discouraged us from proceeding in this concern, after we had procured a patent for the use of our materials, and expended on it between two and three thousand pounds. We then sold our interest to Mr. Champion, of Bristol."

It will be seen that Lord Camelford in this letter says that the discovery was made by a friend of Cookworthy's. Whether this were so or not is matter of little consequence, but it is due to Cookworthy, who was strictly conscientious and scrupulously honest and straightforward in all his transactions, to say that he has left it on record that he himself made the discovery, as will be seen by the following highly-interesting paper written by him, but unfortunately without date:—

"It is now near twenty years since I discovered that the ingredients used by the Chinese in the composition of their porcelain, were to be got, in immense quantities, in the county of Cornwall; and as I have since that time, by abundance of experiments, clearly proved this to the entire satisfaction of many ingenious men, I was willing this discovery might be preserved to posterity, if I should not live to carry it into a manufacture; and, with this view, I have thought proper to put in writing, in a summary way, all I have discovered about this matter.

"The account of the materials used by the Chinese is very justly given by the Jesuit missionaries, as well as their manner of preparing and mixing them into the China-ware paste. They observe, the Chinese have two sorts of bodies for porcelain; one prepared with Petunse and Caulin, the other with Petunse and Wha She or Soapy Rock. The Petunse they describe to be prepared from a quarry stone of a particular kind, by beating it in stamping-mills, and washing off and settling the parts which are beaten fine. This ingredient gives the ware transparency and mellowness, and is used for glazing it. The stone of this Petunse is a species of the granite, or, as we in the west call it, the moor-stone.

"I first discovered it in the parish of Gernoe, in a hill called Tregonnin Hill; the whole country in depth is of this stone. It reaches, east and west, from Bregg to Gernoe, and, north and south, from Tregonnin Hill to the sea. From the cliffs some of this stone hath been brought to Plymouth, where it was used in the casemates of the garrison; but I think the best quarries are in Tregonnin Hill. The stone is compounded of small pellucid gravel, and a whitish matter, which, indeed, is Caulin petrified; and as the Caulin of Tregonnin Hill hath abundance of mica in it, this stone hath them also. If the stone is taken a fathom or two from the surface, where the rock is quite solid, it is stained with abundance of greenish spots, which are very apparent when it is wetted. This is a circumstance noted by the Jesuits, who observe that the stones which have the most of this quality are the most proper for the preparation of the glaze; and I believe this remark is just, as I know that they are the most easily vitrifiable, and that a vein of this kind in Tregonnin Hill is so much so that it makes an excellent glaze without the addition of vitrescent ingredients. If a small crucible is filled up with this stone, or a piece of it put in it, and exposed to the most violent fire of a good wind furnace for an hour, the stone will be melted into a beautiful mass; all its impurities will be discharged, one part of it will be almost of a limpid transparency, and the other appear in spots as white as snow. The former is the gravel, the other the Caulin, reduced by fire to purity. If the fire is not continued long enough to effect this, the upper part and middle of the mass will be of a dirty colour, and the bottom and parts of the sides fine.

#### "CAULIN

"This material, in the Chinese way of speaking, constitutes the bones, as the Petunse does the flesh, of china-ware. It is a white taley earth, found in our granite countries, both in the counties of Devon and Cornwall. It lies in different depths beneath the surface. Sometimes there shall be a fathom or more of earth above it, and at other times two or three feet. It is found in the sides of hills, and in valleys; in the sides, where, following the course of the hills, the surface sinks, or is concave, and seldom, I believe, or never where it swells, or is convex. By what I have observed, it is by no means a regular stratum, but is rather in bunches or heaps, the regular continuance of which is frequently interrupted by gravel and other matters. At times there are veins of it among the solid rocks, when it is constantly very pure from gravel. I have a piece by me of this kind, very fine.

"There are inexhaustible stores of this Caulin in the two western counties. The use it's commonly put to is in mending the tin furnaces and the fire-places of the fire-engines, for which 'tis very proper. The sort I have chiefly tried is what is got from the side of Tregonnin Hill, where there are several pits of it. As the stone hath a pretty large quantity of Caulin in it, so the Caulin hath a large mixture of the same sort of gravel as enters into the composition of the stone. It contains, besides, mica in abundance.

"In order to prepare the Caulin for porcelain, nothing more is necessary but pouring a large quantity of water on it, so that it may not, when dissolved, be of so thick a consistence as to spend the mica. Let it settle about ten minutes, and pour off the dissolved clay into another vessel. Let it settle, pour off the water, and dry it. I would observe here, that care ought to be taken about the water used in washing off both the Petunse and Caulin. It ought to be pure, without any metallic or calcareous mixture. Our rivers in the west afford excellent water for this purpose, as they arise, the most of them, and run through a granite country. The Caulin of Tregonnin Hill is very unvitifiable, and exceedingly apt to take stains from the fire. I know no way to burn it clean but the following:—Form it into cakes of the thickness of two or three crown pieces, and beat some of the stone to a very coarse powder; cover the bottom of the crucible with this powder; then put in a cake of the Caulin; cover this the thickness of one-third of an inch with the powder of stone;

fill the crucible in this way, ending with a layer of the stone; cover the crucible, and treat it as in the process for melting the stone before described. If the stone is burned to purity, the Caulin will be as white as snow; if but partially calcined, so far as the stone is pure, the Caulin will be so; and when that is of a dirty colour, the Caulin will be of the same hue.

"I have lately discovered that, in the neighbourhood of the parish of St. Stephen's, in Cornwall, there are immense quantities both of the Petunse stone and the Caulin, and which, I believe, may be more commodiously and advantageously wrought than those of Tregonnin Hill, as, by the experiments I have made on them, they produce a much whiter body, and do not shrink so much, by far, in baking, nor take stains so readily from the fire. Tregonnin Hill is about a mile from Godolphin House, between Helston and Penzance. St. Stephen's lies between Truro, St. Austel, and St. Columb; and the parish of Dennis, the next to St. Stephen's, I believe, hath both the ingredients in plenty in it. I know of two quarries of the stone—one is just above St. Stephen's, the other is called Caluggus, somewhat more than a mile from it, and appears to be the finer stone.

"Having given this sketch of the natural history of the materials, 'tis needless to say much about the composition. Pottery being at present in great perfection in England, our potters' mills prepare the Petunse much better than stamping mills, and excuse one from the trouble of washing it off, it being fit to be used as it comes from the mill. I would further observe that the mills should be made of the Petunse granite, it being obvious that, in grinding, some of the mill-stones must wear off and mix with the Petunse. If those stones should be of a nature disagreeable to the body, this mixture must, in some degree, be hurtful to it; whereas, whatever wears off from mill-stones of the same stone, cannot be so in the least degree. I have generally mixed about equal parts of the washed Caulin and Petunse for the composition of the body, which, when burnt, is very white, and sufficiently transparent. The Caulin of St. Stephen's burns to a degree of transparency without the addition of Petunse. The materials from this place make a body much whiter than the Asiatic, and, I think, full as white as the ancient chinaware, or that of Dresden.

"The stones I have hitherto used for glazing are those with the green spots of Tregonnin Hill. These, barely ground fine, make a good glaze. If 'tis wanted softer, vitrescent materials must be added. The best I have tried are those said to be used by the Chinese, viz., lime and fern-ashes, prepared as follows:—The lime is to be slaked by water, and sifted. One part of this, by measure, is to be mixed with twice its quantity of fern-ashes, and calcined together in an iron pot, the fire to be raised till the matter is red hot. It should not melt, and for that reason should be kept continually stirred. When it sinks in the pot, and grows of a light ash colour, 'tis done. It then must be levigated in the potter's mill to perfect smoothness. It may be used in proportion of one part to ten, and so on to fifteen or twenty of the stone, as shall be found necessary. We found one to fifteen of the stone a very suitable proportion. Our manner of mixing was to dilute both the stones and the ashes to a proper degree for dipping, and then to mix them as above. On mixing, the whole grows thicker. If 'tis too thick for dipping, more water must be added. Our method of dipping was just the same as is used by the delft-ware people. We first baked our ware to a soft biscuit, which would suck, then painted it with blue, and dipped them with the same case; and the glazing grows hard and dry, as soon as it does in the delft-ware. Large vessels may be dipped raw, as the Chinese are said to do it. But the proper thickness of the glaze is not so easily distinguished this way, as when the ware is biscuit; for, the raw body being of the same colour and consistence with the glaze, when the latter is dry, 'tis hardly possible to determine the limits of either; a thing very easy to be done when the body is hardened by biscuiting. Our chinaware makers in general deny it to be possible to glaze on a raw body or soft biscuit. And so it is with their glaze; which, abounding in lead and other fluxing materials, melts soon and runs thin, and, melting before the body closes, penetrates it, and is lost in the body, whereas our stone is almost as hard to melt as the body is to close; and, not melting thin, neither runs nor penetrates the body. I insist on the truth of this observation, and 'tis necessary to be insisted on, as scarcely any of our potters, misled by too slavish dependence on their own too partial experience, will allow it. I have said above that the Jesuits observe that the Chinese paint and glaze their ware on the raw body. I know this can be done, for I have done it; and so may anyone else who pleases to try it. I have now by me the bottom of a Chinese punch-bowl, which



was plainly glazed, when it was raw, or a soft biscuit; for the ware wants a great deal of being burnt, it being of the colour of coarse whited-brown paper. But the same body, when exposed to a proper degree of fire, turns to a chinaware of a very good colour—a demonstration that it had not, as our ware in England hath, the great fire before the glaze was laid on. I don't point out the advantages of painting and glazing on a soft biscuit, as they are very obvious to anyone, ever so little used to pottery.

"In regard to burning, I have to remark, that by all the experiments we have made, the north of England kilns, where the fire is applied in mouths on the outside of the kilns, and the fuel is coal, will not do for our body, at least when it is composed of the materials of Tregonnin Hill.

"In those kilns especially, when bags are used, there is no passage of air through the middle of the kiln; and a vapour, in spite of all the care that can be taken, will either transpire through the bags, or be reflected from the crown, which will smoke and spoil our ware, though it doth not appear to affect other compositions. How true this remark may be, with regard to the St. Stephen's materials I cannot determine, as they have not yet been tried in a kiln. The only furnace or kiln which we have tried with any degree of success, is the kiln used by the potters who make brown stone. It is called the 36-hole kiln. Wood is the fuel used in it. They burn billets before and under it, where there is an oven or arch pierced by 36 holes, through which the flame ascends into the chamber which contains the ware, and goes out at as many holes of the same dimensions in the crown of the furnace. The safeguards at bottom stand on knobs of clay, which won't melt, about two inches square, and two inches and a half or three inches high; by which means more of the holes are stopped by the bottoms of the safeguard, but the air and flame freely ascend, and play round every safeguard; by which means those tingeing vapours, which have given us so much trouble, are kept in continual motion upward, and hindered from penetrating and staining the ware.

"Experience must determine the best form and way of using this kiln. 'Tis the only desideratum wanting to the bringing of the manufacture of porcelain, equal to any in the world, to perfection in England.

"Caolin pipe-clay and a coarse unvitriifiable sand make excellent safeguards."

The experiments on the Cornish materials having been perfectly successful, Cookworthy established himself as a china manufacturer at Plymouth. The works were at Coxside, at the extreme angle which juts into the water at Sutton Pool. The buildings still exist, and are used as a shipwright's yard by Mr. Shilston, ship-builder. They are still known by the name of the "China House," and it is really pleasant to find that a memory of these once celebrated works is yet retained on the spot where they were carried on. It is strange, however, to think that the same building which was used for the fabricating of the finest and most delicate and fragile articles, should now be used for the constructing of huge seaworthy vessels, which can withstand the force of the waves, and bear heavy burthens in safety across the seas, whether in calm or storm.

In these works Cookworthy prosecuted his new art with great success, and was soon enabled to enter the market with English-made hard-paste china, composed of native materials alone. The early examples are, as is natural to expect, very coarse, rough, and inferior, but they evidence, nevertheless, considerable skill in mixing, though not so much, perhaps, in firing. And they are also remarkable for their clumsiness, as well as for their bad colour, their uneven glazing, and their being almost invariably disfigured by fire cracks—if nowhere else, almost invariably at the bottom. On many of the pieces the colour (blue) on which the pattern was drawn, has "run" in the glazing, and thus disfigured the pieces. As examples of the early make of Plymouth, an inkstand belonging to Mrs. Lydia Prideaux, of Plymouth, is an excellent specimen. It was for many years the office inkstand of her father, who died in 1796, and was got by him from the son of a workman in the china factory. It is very clumsy in make, of coarse body, rough in the glaze, uneven in colour, and is, perhaps, one of the best and most characteristic specimens of the early make of Plymouth I have met with. It is circular, nearly five and a-half inches in diameter; around the top is a border in blue, and round the hollowed sides are

octagonal spaces with Chinese figures and landscapes, connected together by a diapered band, all in blue. The inkstand bears the usual Plymouth mark on the bottom, in blue.

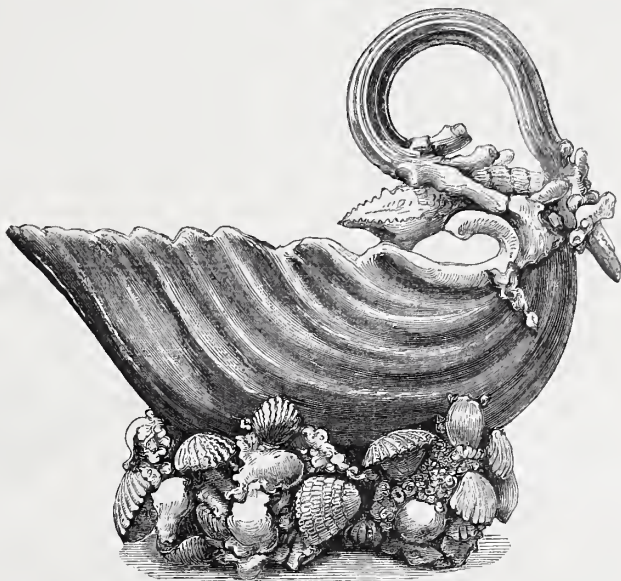
Another early example worthy of note is a pounce-pot, in the possession of Mr. James, of Bristol.\* Like the inkstand and other early examples, it is coarse in texture, rough on the surface, and imperfect in the glaze. It is painted with flowers in blue, and has the mark also in blue on the bottom.

As on the earliest productions of all the old china works, the decorations on the Plymouth examples are invariably blue; the blue at first being of a heavy, dull, blackish shade, but gradually improving, until, on some specimens which I have seen, it had attained a clear brilliance. Cookworthy, being a good chemist, paid considerable attention to the producing of a good blue, and was the first who succeeded in this country in manufacturing cobalt blue direct from the ore. Before this time the colour was prepared by grinding foreign imported zaffres with slab and

muller; but after a series of experiments he succeeded in producing a fine and excellent blue from the cobalt ore, and prepared it by a better process. It is said that Cookworthy himself painted some of the earlier blue and white productions of his manufactory, and this is not at all improbable.

Examples of the finer and more advanced class of blue and white are, like the earlier and more primitive attempts, scarce.

The white porcelain of Plymouth is one of its notable features, for in it some remarkably fine works exist in different collections. These mostly consist of salt-cellar, pickle-cups, and toilet-pieces, formed of shells and corals, beautifully, indeed exquisitely, modelled from nature. The shells and corals, and other marine objects which compose these pieces, are remarkably true to nature, and their arrangement in groups is very artistic and good. As a rule these pieces are not marked. The form of one of these shell groups is shown in the accompanying engraving of a sauce boat, belonging to Mr. James Carter, of



Cambridge, which is of particularly elegant and chaste design. Another excellent example of this class, belonging to Mr. James Mills, of Norwich, is shown in the following engraving. It is a double tripod, with a central shell, and is admirably formed. The accidental arrangement of



the small shells, sea-weeds, and coral, are very characteristic of Plymouth manufacture, and evince a high degree of artistic excellence. The salt-cellar, in the Museum of Practical Geology, of this description, are good examples, and useful for reference. In white, too, Cookworthy produced figures, birds, and animals, both singly and in groups, which bore no mark. Amongst the most successful and important productions of

the Plymouth works, in white, are busts, of which one or two most excellent examples are in existence. The finest of these is a bust, of large size, of King George III., in possession of Dr. Cookworthy, of Plymouth, the great-nephew of William Cookworthy, the founder of the works, from whom it has passed in succession to its present owner, who is now the sole representative of the family. The bust, which is remarkably fine, and exquisitely modelled, evidences a very advanced state of Art, and shows great skill, both in modelling, in body, and in firing. Its height is seventeen inches, and its extreme width thirteen inches. Dr. Cookworthy also possesses some remarkably fine allegorical figures, groups for candlesticks, &c., all, although unmarked, said to be authenticated as Plymouth manufacture.

The prosecution of the new works having progressed satisfactorily, Cookworthy in 1768 took out a patent for the manufacture of "a kind of porcelain newly invented by me, composed of moor-stone or growan, and growan clay." The patent was dated the 17th of March, 1768, and contained the usual proviso that full specification should be lodged and enrolled within four months of that date. This specification was duly enrolled, and I am happy to be able to give it *in extenso* to my readers. It is a most interesting document, and contains a great deal of valuable information; it is as follows:—

"To all people to whom these presents shall come, I, William Cookworthy, of Plymouth, in the County of Devon, Chemist, send greeting.

"Whereas His Most Gracious Majesty King George the Third, by Letters Patent, bearing date at Westminster the Seventeenth day of March now last past, did give and grant unto me, the said William Cookworthy, my executors, administrators, and assigns, his especial license, full power, sole privilege and authority, that I, the said William Cookworthy,

\* It may be well, *en passant*, to note that Mr. James has a very extensive and important collection of pottery and porcelain, as well as a very large collection of antiquities and objects of interest, which, in a great measure, illustrate the history of Bristol and its neighbourhood. This collection ought to belong to the city of Bristol, and it is to be hoped that public spirit will secure it to that rich city. We shall have occasion again to refer to this collection with reference to Bristol china.



my executors, administrators, and assigns, and every of us, by myself and ourselves, and by mine and their deputy or deputies, servants or agents, or such others as I, the said William Cookworthy, my executors, administrators, or assigns, should at any time agree with, and no others, from time to time, and at all times thereafter during the term of years therein expressed, should and lawfully might make, use, exercise, and vend 'A KIND OF PORCELAIN NEWLY INVENTED BY ME, COMPOS'D OF MOOR-STONE OR GROWAN, AND GROWAN CLAY,' within that part of His Majesty's kingdom of Great Britain called England, his dominion of Wales, and town of Berwick-upon-Tweed, in such manner as to me, the said William Cookworthy, my executors, administrators, and assigns, or any of us, should in our discretion seem meet, and that I, the said William Cookworthy, my executors, administrators, and assigns, should and lawfully might have and enjoy the whole profit, benefit, commodity, and advantage from time to time coming, growing, accruing, and arising by reason of the said invention, for and during the term of years therein mentioned, to have, hold, exercise, and enjoy the said license, powers, privileges, and advantages thereinbefore granted unto me, the said William Cookworthy, my executors, administrators, and assigns, for and during and unto the full end and term of fourteen years from the date of the said Letters Patent, next and immediately ensuing, and fully to be compleat and ended according to the statute in such case made and provided; in which said Letters Patent there is contained a proviso as or to the effect following (viz.), that if I, the said William Cookworthy, should not particularly describe and ascertain the nature of my said invention, and in what manner the same was to be performed, by an instrument in writing under my hand and seal, and cause the same to be inrolled in His Majesty's High Court of Chancery within four calendar months next and immediately after the date of the said Letters Patent; that then the said Letters Patent and all liberties and advantages whatsoever thereby granted should utterly cease, determine, and become void, as in and by the said Letters Patent (relation being thereunto had) more fully and at large it doth and may appear.

"Now know ye that I, the said William Cookworthy, in pursuance of the said recited proviso, do, by this my Deed in writing, declare and make known the nature of my said invention, and the quality of the materials, and manner in which the same is performed, which is as followeth (that is to say):—

"The materials of which the body of the said porcelain is composed are a stone and earth, or clay. The stone is known in the countys of Devon and Cornwall by the names of Moor-stone and Growan, which stones are generally composed of grains of stone or gravel of a white or whitish colour, with a mixture of talky shining particles. This gravel and these talky particles are cemented together by a petrified clay into very solid rocks, and immense quantities of them are found in both the above-mentioned countys. All these stones, exposed to a violent fire, melt without the addition of fluxes into a semi-transparent glass, differing in clearness and beauty according to the purity of the stone. The earth, or clay, for the most part lies in the valleys where the stone forms the hills. This earth is very frequently very white, tho' sometimes of a yellowish or cream colour. It generally arises with a large mixture of talky mica, or spangles, and a semi-transparent or whitish gravel. Some sorts have little of the mica, or spangles, but the best clay for making porcelain always abounds in mica, or spangles. The stone is prepared by levigation in a potter's mill, in water in the usual manner, to a very fine powder. The clay is prepared by diluting it with water until the mixture is rendered sufficiently thin for the gravell and mica to subside; the white water containing the clay is then poured, or left to run off from the subsided mica and gravell into proper vessels or reservoirs; and after it has settled a day or two, the clear water above it is to be then poured or drawn off, and the clay, or earth, reduced to a proper consistence by the common methods of exposing it to the sun and air, or laying it on chalk. This earth, or clay, gives the ware its whiteness and infusibility, as the stone doth its transparency and mellowness: they are therefore to be mix'd in different proportions, as the ware is intended to be more or less transparent; and the mixture is to be performed in the method used by potters, and well known (viz., by diluting the materials in water, passing the mixture through a fine sieve, and reducing it to a paste of a proper consistence for working in the way directed for the preparation of the clay). This paste is to be form'd into vessels, and these vessels, when biscuited, are to be dipp'd in the glaze, which is prepared of the levigated stone, with the addition of lime and fern-ashes, or an earth called

magnesia alba, in such quantity as may make it properly fusible and transparent when it has received a due degree of fire in the second baking.

"In witness whereof I, the said William Cookworthy, have hereunto sett my hand and seal this Eleventh day of July, in the Eighth year of the reign of our Sovereign Lord George the Third, by the grace of God of Great Britain, France, and Ireland, King, Defender of the Faith, and so forth, and in the year of our Lord One Thousand Seven Hundred and Sixty-eight.

"WILLIAM (L. S.) COOKWORTHY.

"Signed, sealed, and delivered by the within-named William Cookworthy, in the presence of  
"GEORGE LEACH,  
"J. STOVE.

"And be it remembered that on aforesaid Eleventh day of July, in the year above mentioned, the aforesaid William Cookworthy came before our said Lord the King in his Chancery, and acknowledged the Specification aforesaid, and all and everything therein contained and specified in form above written. And also the Specification aforesaid was stamp'd according to the tenor of the statute made in the sixth year of the reign of the late King and Queen William and Mary of England, and so forth.

"Inrolled the Fourteenth day of July, in the year above written.

"SAMUEL CHAMPION, a Master Extraordinary."

It is natural to suppose that the finest and best goods of the Plymouth Works were produced in the six years which intervened between the en-

rolling of this specification and the removal of the Works to Bristol, consequent on their sale to Champion. The progress of the manufactory had hitherto been great and satisfactory, but continuing at the same rate of improvement, the perfection to which the best productions arrived could only have been attained a very short time before its close.

Cookworthy determined to make his porcelain equal to that of Sèvres and Dresden, both in body, which he himself mixed, and in ornamentation, for which he procured the services of such artists as were available. To this end he engaged a Mon. Saqui, or Soqui, from Sèvres, who was a man of rare talent as a painter and enameller, and to whose hands, and those of Henry Bone, a native of Plymouth, who was apprenticed to Cookworthy, and afterwards became very celebrated, the best painted specimens may be ascribed. Besides these several other artists were employed, but they were principally engaged in painting in blue, while Saqui and Bone painted the high-class birds and flowers.

In a town like Plymouth, where Art has always found a home, and whose sons have so greatly distinguished themselves, it is not to be wondered that the paintings and decorations on china should assume a high character for design and treatment. In a neighbourhood which has the honour of having given birth to Sir Joshua Reynolds, to James Northcote, to Haydon, to Sir Charles



Eastlake, to Opie, to William Cooke, and to a score others, it would be strange indeed if the Art part of the manufactory had not been prominently good, and had not produced artists, like Henry Bone, of more than local excellence.

The ware made at Plymouth consisted of dinner services, tea and coffee services, mugs and jugs, vases, trinket and toilet stands, busts, single figures and groups, animals, "Madonnas," and other figures after foreign models, candlesticks with birds, flowers, etc., etc. The mug here shown, engraved from a specimen in my own collection, is an excellent example of the higher, and, of course, later, productions of Cookworthy's manufactory, and is, I believe, painted by Saqui. It is a quart mug, remarkably well potted, clear in its colour and glaze, and exquisitely painted on the one side with birds—peacock and pheasant—and landscape, and on the other with a group of flowers. Mugs of this form, and different sizes, painted with birds and flowers, are to be found in different collections, and are usually marked in red or blue. The peculiarity of the specimen here engraved is, that besides being remarkably good in its painting, it is marked with the usual sign, but instead of being in colour, is incised before glazing. The bottom

is also disfigured, as so frequently occurs, with a fire crack. The incised mark on this mug is here engraved. On the same engraving with the mug I have given a representation of a teapot, also in my own collection, which is beautifully painted with groups of flowers in pink. Some very good mugs of the form and style of this one were shown in the Exhibition of 1851, in Mr. Phillips's case, illustrating the raw material and productions of the clay district. They were marked in red, and belong to Mr. George Pridham, of Plymouth, who possesses several examples of Cookworthy's china of different periods.

One of the finest productions of the Plymouth Works, and evidently of the latest, is a pair of

splendid vases and covers, sixteen inches high, in the possession of Mr. Francis Fry, of Bristol.



One of these is here engraved. It is hexagonal, and is enriched with festoons of beautifully-



modelled raised flowers, and with painted butterflies, leaves, borders, &c. These vases are of precisely the same general form as some unique examples of Bristol make, which I shall have to describe when writing on those works, from which, however, they differ in ornament and detail, and they are evidently the production of the same artists. They are marked with the usual sign in red.

The mark of the Plymouth china is usually painted in red or blue on the bottom of the pieces. No mark has yet, however, come under my notice on the white examples. On the early blue and white the mark appears invariably to be in blue, and somewhat thick and clumsy in its drawing. On the later and more advanced goods it is more neatly drawn in red or blue. It varies a little in form, according to the different "hand" by which it was affixed. The mark is the chemical sign for tin or mercury, and was doubtless chosen by Cookworthy, the chemist, to denote that the materials from which it was made, and which he had discovered, was procured from the stanniferous district of Cornwall. The following are varieties of the mark selected from different specimens:—

4 4 4 21 ✓

On some other examples the sign with the addition of a cross beneath it occurs; and on others a number, as if to denote the number of

XII  
4 4 4

the pattern (or possibly of the workman), occurs. These two marks, the simple sign and the sign with the number, occur on pieces belonging to the same set.

However beautiful and satisfactory the productions of the Plymouth works might be as *china*, they were not, it would appear, remunerative *commercially*. Coal, which was abundant in Staffordshire, and in other localities, was entirely wanting at Plymouth, and the "firing" of the kilns had to be done with wood. The clay and the stone Cookworthy had within easy distance, but coal\* was wanting; his material was difficult and expensive to make, and therefore he was unable to keep pace with other manufactories, and to compete with them. Add to this that he was far from being a young man—being then in his seventieth year—it is not surprising that he should determine on giving up the works, especially when Lord Camelford, who was one of his partners, says between two and three thousand pounds had been sunk in their prosecution.

On the 6th of May, 1774, therefore, William Cookworthy, for considerations set forth in the deed of assignment, sold the business and patent-right to Richard Champion, merchant, of Bristol, who had been connected pecuniarily with the works at Plymouth, and they were transferred to that city. Champion appears to have been a connection of Cookworthy's—a cousin of the latter, Philip Debell Tuckett, marrying a daughter of the former, Esther Champion, about the time when the affairs for the transfer of the works were finally completed; and the arrangements appear to have been completed entirely to Cookworthy's satisfaction. The following letter, highly characteristic of Cookworthy's style, relates to the settlement of the transfer. Though without date, it evidently was written only a short time prior to the 6th of May, 1774. It is addressed to his cousin, Anna Cookworthy, of Plymouth:—

"Bristol, 4th day, 10 o'clock.

"MY DEAR COUSIN,

"When I wrote my last to thy father, I hoped to have left this city, last second day; but such hath been the nature of the affair which detains me here, that though I have endeavoured, to the utmost of my

power, to get it completed, I cannot yet succeed. The attorney assures me that we shall have everything ready by next fifth day; and, if he is as good as his word, we shall finish our matters that evening, or the next day at farthest. And then, if health permits, I shall set out in the machine second day morning, and reach Plymouth on fourth day.\*

"I am heartily disposed to show every mark of respect to a niece so sincerely and justly esteemed by me; and it hath been one source of anxiety and vexation to me that I have been so long detained here; but there is really a necessity for my closing our affair before I leave this city. When this is done, I shall set my face towards Plymouth with great pleasure. Not that I have any reason to complain of Bristol; for, though I have had the load of important and difficult affairs on my mind, and have gone through a real fit of the gout besides, I have been helped through all in the enjoyment of calm spirits and inward satisfaction.

"I have a budget full of interesting matter for your entertainment at my return. I have not had the least reason to complain of R. Champion's behaviour; and all my acquaintance at Bristol have shown me much kindness and respect; and, on the whole, my time hath been spent agreeably amongst them, all things considered. For, considering my attention to chinawares, the closing of my business with R. Champion, the settling the lovers' matters, which were in a much worse situation than we imagined; all this, and the attending meetings, have made the last month the busiest one to me that I have known for many years. But quiet dependence is sufficient to carry us, safely and well, through all those things in which Providence engages us. Let this be an encouragement to my dear niece through every difficulty she may meet with. Let us but determine in all things to do our duty, depending only on Him who is mighty to help, and nothing that can befall us can be hurtful to us. Let us learn to despise the superficial judgment of a world that looks only at things that are seen; which renders all its spacious wisdom foolishness in reality. Let the attainment and possession of a conscience void of offence, regulate us in all our views and pursuits; and let us implore the help of the Great Father, and steadily wait for it, through the whole course of our conduct; and we shall know that blessing which maketh rich, and addeth no sorrow with it to rest on our hearts and houses.

"Farewell, my dear cousin; and, farewell, all my dear friends. I am hastening to meeting.

"W. COOKWORTHY."

The works having been transferred to Bristol, were carried on by Richard Champion, who having incurred considerable expense without a proportionate return, petitioned in the same year for a further term of fourteen years patent-right to be extended to him, which was accordingly done by Act of Parliament passed in the session which commenced the 29th of November in the same year (1774). This Act and others I shall have occasion to notice in my account of the Bristol china works, which will follow the present paper.

Thus ended, after the brief period of fourteen years from its first experimental formation to its close, the manufacture of porcelain in Plymouth—a manufacture which was an honour to the locality, a credit to all concerned in it, and which has given it, and Cookworthy its founder, an imperishable name in the ceramic annals of this country.

Having passed through the history of the works, so far as scantiness of material will allow, it only remains to turn back for a few minutes to the thread of the life of Cookworthy with which I started, and to follow it, so far as may be necessary, to its close.

During the time he was engaged on the manufacture of china-ware, his ever-active mind seems to have been busied with other things as well, and he appears to have been sought, and much esteemed, by the *savans* of the day. Smeaton, the builder of the Eddystone Lighthouse, was an inmate of his house while the lighthouse was in progress, and they were constant companions in

\* This allusion to the time occupied in the journey from Bristol to Plymouth is very interesting. It was then, it seems, a hundred years ago, a two days' journey by the "machine" (which was, of course, the coach). Cookworthy intended to set out, it seems, on the Tuesday morning, and hoped to reach Plymouth by the machine some time on the Thursday. On my last journey, in fact while making these notes, I left Bristol at eight o'clock, and arrived at Plymouth at ten minutes after twelve, the journey occupying only four hours and ten minutes! What a contrast between the eighteenth and nineteenth centuries this simple fact presents!

examining the dove-tailed blocks of stone as they were prepared on the Hoe for shipping; Wolcott—"Peter Pindar"—was a frequent guest for days together at his house; Sir Joseph Banks, Captain Cook, and Dr. Solander, were his guests just before the famous "Voyage Round the World" and on their return, when their *protégé*, Omai the Otaheitan, was also his guest; Earl St. Vincent, then Captain Jervis, was his attached friend, and he was looked up to by all as a man of such large understanding, such varied and extensive knowledge, and such powers of intellectual conversation, that, as Lord St. Vincent is said often to have remarked, "whoever was in Mr. Cookworthy's company was always wiser and better for having been in it." He carried on considerable experiments to discover a method by which sea-water might be distilled for use on board ship. He was a disciple of Swedenborg, some of whose works he translated, and was also an accomplished astronomer, and an ardent disciple of "good old Isaac Walton." As a preacher among the Society of Friends he seems to have been most highly esteemed, and to have been a man looked up to by the whole of that body.

In 1780, Cookworthy, then seventy-five, died in the same house in Nutt Street, Plymouth, which he had occupied from the time of his first starting in life, and a touching "testimony" to his character was given by the "monthly meeting." He was interred with every mark of respect at Plymouth, and his memory is still warmly cherished in the locality.

The close connection between the Plymouth and Bristol works—the one being simply and solely a continuation of the other—naturally connects my present article with the two which will succeed it, and forms them into one continuous narrative, instructive both as showing the nomadic character of the works as they followed the fuel, and the gradual merging of the hard paste, into the soft, when they finally located themselves in Staffordshire. The thread of this narrative will, then, be resumed in my next, when I shall endeavour to trace the history of the ceramic art in Bristol.

## THE ARCHITECTURAL MUSEUM.

THE council of this institution, in compliance with an intimation conveyed towards the close of last year by the Committee of the Council on Education, has submitted a Report to the Department of Science and Art on the formation of a National Museum of Architecture. In the consideration of the subject, one chief point at the outset presented itself—the nature or character of such a museum; whether it should be exhibitional or scholastic; or, in other words, whether the collection brought together should be mainly for the display of the objects themselves; or whether it were better so to select and arrange the specimens in all their various ramifications, as to make them a museum of real instruction; and the council is of opinion that the latter is the plan to be adopted: it ought to be a museum of architectural art, rather than one absolutely of architecture. The next point is the limit of the collection; which, it is urged, "must rather be one of the details than of large portions of buildings, and that those details must be selected for the beauty of the architectural art which they display. In other words, a National Museum of Architecture must, to a great extent, be a Sculpture Gallery. It is useless to attempt to evade this truth. If it is admitted, the question passes from abstract to practical considerations, and it becomes one of expediency. It is accordingly submitted, that the Museum of Architecture, properly speaking, should on grounds of expediency, stop short of objects of which, from their moderate size and portability, fine original specimens can and may be displayed elsewhere in London in Exhibitional Museums, or which from their peculiar contexture ill admit of being copied. The first head excludes portable furniture, triptych pictures, small articles of metal work, ivories, textile fabrics, and partially ceramics." The Report then proceeds to suggest what kind of



works would be best suited to the purposes intended: these are models within certain restrictions; photographs, plans and measured drawings, plaster casts of ornamentation in stone and wood, and examples of iron-work;—everything, in short, which may be regarded as educational in preference to whatever may be more or less exhibitional.

The council expresses the opinion that a national museum of architecture will possess an exhibitional character as the central place of deposit for the many valuable fragments which are let loose by excavation, demolition, restoration, sale, or gift. It would, however, as the Report very judiciously remarks, be a great mistake to make the admission of such antiquities too easy; as such a course might lead to the wholesale mutilation or destruction of monuments which would otherwise have been preserved intact, or placed in durable repair.

After alluding to one or two other topics of minor interest comparatively, the document concludes thus:—"The management of the future Museum is a detail which hardly comes within the scope of this Report. It may, however, be assumed that no board will be either efficient in itself or generally acceptable which does not include a large proportion of professional and amateur capacity, named on some principle which shall give due representation to educated public opinion. Any importation of bureaucracy would be fatal to the popularity and usefulness of the institution. As to the *locale* of the National Museum of Architecture, it cannot be too strongly urged that its position in London ought to be central rather than suburban. Utility and popularity alike combine in favour of this recommendation; moreover it is highly to be desired that the character of the building should be such as to correspond with and to enhance the teachings of beauty, which the collection is intended to enforce. The consignment of England's collected masterpieces of architectural art to any structure which ill concealed poverty of design and ignorance of proportion by a superfluity of misapplied ornament, would involve a practical contradiction, alike discreditable to our national character and detrimental to our architectural progress." The allusions in the foregoing extract can scarcely be mistaken. Whether the Report was, or was not, sent in to the Department of Science and Art before the recent decision of the House of Commons upon the International Exhibition Building, it is clearly manifest that the Council of the Architectural Museum is unwilling to favour any scheme for a National Museum which would place it in the hands of the South Kensington authorities, or would have located it under the "glass and iron shed," now, happily, doomed to be taken down and carried away.

As bearing in no remote degree on this subject—the future of our national Art-collections—we may here notice what took place in Parliament shortly before the adjournment of the session. Lord Elcho asked the First Lord of the Treasury what the government proposed to do with the land they had recently acquired at South Kensington. He had voted for the purchase of the land because he thought the British Museum required greater space, such as it would acquire by the removal of the natural history collection elsewhere. What the House had objected to in the recent vote was the retention of a building erected for another purpose, and universally condemned as extremely ugly. To this question Lord Palmerston replied:—"It is quite true, as my noble friend stated, that the ground would probably be cleared as soon as the operation could be performed with regard to the building that was now on it. I may here mention that whereas this House thought it would not be a bargain to buy the building for £80,000, we are informed that the contractors are now likely to get £100,000 or more for it. Between this time and the next session her Majesty's government would consider what would be the proper disposition of the ground, and would take steps for the framing of some plan to provide for the immediate wants to which this ground might be applicable."

## SELECTED PICTURES.

FROM THE COLLECTION OF JOHN MITCHELL, ESQ.,  
PRESTON.

### A HAWKING PARTY.

F. Tayler, Painter. C. Cousen, Engraver.

FOREIGNERS may well be astonished at the works of our water-colour painters, for no continental school will bear comparison with the British in depth and brilliancy of colour, and general power of expression. Half a century, or even less, has worked a marvellous change in this department of Art: Paul Sandby, Edridge, Rooker, Girtin, Cozens, and others, its earliest disciples, would look with amazement on what their successors have achieved; while Wilson, Gainsborough, Barry, De Lutherburgh, and the other oil painters who were contemporary with Sandby and his associates, could never have expected the "tinters," as the water-colour painters were contemptuously denominated, would, in a very few years, rival their own works in every quality of good Art. It is not, perhaps, so strange that at the period referred to, the artists first mentioned should not be recognised as legitimate "painters," but only as "draughtsmen;" yet it is unquestionably against all reason that in our own time there are men who will not admit pictures in water-colours to be paintings, but merely drawings, as if the materials employed necessarily involved such a distinction of terms; and who regard the artists who choose to use this medium at a lower estimate than they assign to others. Granted that for large pictures, especially of historical subjects, oil-colours are the most suitable in every way; still, for those of cabinet size, particularly if they are landscapes, the other medium possesses in the hands of our most distinguished artists an equality of power and richness, with greater delicacy, softness, and transparency.

Every Englishman who feels any interest in the Fine Arts of his country must be proud of the two galleries annually opened in Pall Mall, where are exhibited pictures of great beauty and of infinite variety; many of them perfect gems of Art, unsurpassed in excellence by anything shown in the apartments of the great kindred institution, the Royal Academy. Of the elder of these two societies, Mr. Tayler, whose 'Hawking Party' is here engraved, has long been one of the most powerful supporters, and has obtained a position to which his merits fairly entitle him, that of President.

This class of subject is a favourite one with the artist, one, also, in which he stands unrivalled among our water-colour painters, as Landseer does among painters in oil. Both are equally "at home" with their horses and dogs, in the fields or on the moors, and if both are not practically keen sportsmen, they are so theoretically. The 'Hawking Party' is a well-arranged and elegant composition, showing how the once favourite pastime of falconry was practised in former times. The costume of the figures carries us back to the early part of the last century. The grouping of the whole foreground objects is skilfully managed, is easy and life-like; the drawing of the animals is good, and there is a brilliancy about the entire scene, produced by the artist's able treatment of it, which is highly pleasing. But a thought can scarcely be avoided, when looking at the young squire and his fair companion, that their minds are not wholly occupied with the sport in anticipation.

Mr. Wright, in his most amusing and instructive work on the "Domestic Manners and Customs of the English during the Middle Ages," says:—"Hawking was considered so honourable an occupation, that people were accustomed to carry the hawk on their fists when they walked or rode out, when they visited or went to public assemblies, and even in church, as a mark of their gentility. In the illuminations we not unfrequently see ladies and gentlemen seated in conversation, bearing their hawks in their hands."

We are indebted to the courtesy of John Mitchell, Esq., of Preston, for permission to engrave this picture.

## THE

## NATIONAL PORTRAIT GALLERY.

THE contents of this so-called gallery have multiplied beyond all expectation. But a few years have elapsed since its establishment, and it was considered that the rooms in George Street would have sufficed for years yet to come for what portraits soever might have been gathered within them; it was not credited that the number would so soon have exceeded the available space. In such rooms as those in George Street there is not much hanging space wherein pictures can be satisfactorily seen. There are many of these portraits that will interest but few persons in regard to the subjects; and the manner of the Art, generally, will be esteemed by a number yet more limited. It is perhaps difficult to draw a line here, and if the trustees have extended their latitude to the admission of men for whose biography a paragraph were sufficient, there are in some instances curiosities of Art which, without doubt, amply justify admission. It is but of late years that any other kind of Art than portraiture has been much supported in England, and that branch has been cultivated at an expense equal to the most lavish patronage extended in this direction in any other country. There are no Vandykes in the collection, and it is to be feared that his works will always inevitably be few, because those portraits are regarded as the cynosures of private galleries; they are generally valuable heir-looks; and this artist painted more persons possessed of wealth and beauty than gifted with natural endowments, or distinguished by brilliant attainments. If any notable examples of Rubens's best pupil were present, with their display of delicate hands and taper fingers, they would signalise a remarkable period in the history of portrait-painting, and not more remarkable in anything than that such examples of Art should have exercised no influence upon those Englishmen who to the time of Reynolds professed painting. Yet without a power of drawing it was impossible to benefit by Vandyke's pictures, and our painters were generally deficient in this, even until after the commencement of the present century. But this prevalent inferiority is a necessary condition of the mixed character of such a collection. On the other hand there are some specimens of painting that cannot be surpassed, to some of which we shall presently allude. The most famous collection of portraits is that at Florence, but the likenesses are all those of painters, and they commence with the earliest times of the Art. In the whole there is a mass of poverty, mixed, of course, with essays of rare excellence. No expense has been spared to render this collection perfect, and so complete is it as to excite surprise how, beginning even with the Giotteschi, a company so numerous can have been thus gathered from the four winds. And all these men have reputedly painted themselves, and hence a real source of interest in our converse with these ancient panels and canvases. The art was in those days a graver study than it is now; these men never painted a jest; their life-long debate has been the history of the Holy Family, and happy was he who could devise a new situation for any of its members. When Caracci introduced himself associated with his monkey, it was regarded as a profane outrage; the picture, however, was too precious to be set aside, and we find it in unexceptionable company. But some of the *forestieri* shine forth with dazzling brilliancy. No one but is arrested in admiration of a group of portraits, consisting of those of Diego





F. TAYLER. ENGR.

# A HAWKING PARTY

FROM THE COLLECTION OF JOHN MITCHELL, ESQ.

C. COUSEN. SCULPT.







Velasquez, Rembrandt, Rubens, and his two best pupils, Vandyke and Jordaens. These pictures all look as if painted for the places they occupy, and for an amicable competition. Vandyke sustains himself as the *cavaliere pittore*, looking over his shoulder, and showing a gilt chain by way of baldrick; but in Velasquez the argument is yet more military, he represents himself as a soldier and a gentleman. The Rubens is the famous "hat" portrait. There is a curious affectation in Jordaens; and of the Rembrandts, for there are two, one is somewhat sour and dusky, the other bright, transparent, and penetrating. We have no such constellation as is constituted of these pictures, but we have yet those that will come home to all who visit our gallery.

A portrait of Catherine of Arragon has lately been added from the Lee Priory collection, painted much in the manner of the neighbouring portrait of Mary Queen of Scots, so much so as almost to stamp them as by the same hand, that is, the drawing is so faint as scarcely to define the features, and the shading so feeble as to fail entirely to round the features. This is carrying breadth far beyond the point to which Queen Elizabeth alluded when she expressed herself in favour of daylight portraiture. It would, historically, be satisfactory to know by whom these heads were executed, but the Art-student cares not to stop to inquire. There is a small portrait of Henry VIII. hanging near these, the story of which would be a valuable contribution to the history of the Art of the sixteenth century. The painter is unknown; it cannot be authentically attributed to any artist; but he who painted that portrait has attained to qualities which not many men since his time have acquired, and which Lawrence was more than twenty years in mastering. The name with which that picture is associated can only be a great one. If it be a portrait for which the king sat, Hubert Van Eyk must have been dead a hundred years, and John more than three-fourths of that time, and it is only comparable with the Van Eyk heads in the National Gallery, but shows greater mastery in expression and even in drawing. About the period of the production of this picture, supposing Henry VIII. to have sat for it, there were several Flemish painters in England, but none of those whose works are known followed with any success the manner of the Van Eyks.

Except the earliest pictures, the collection is generally by English painters, and although of but recent establishment, it contains somewhere about a hundred and twenty portraits of persons of eminence, many of which, as pictures, are extremely interesting. There is a portrait of Richard III. by some adventurer that could neither draw nor paint; still the performance may present a striking resemblance of what Richard was. If genuine, it gives us one more authentic likeness down the royal line, for we were not certain of any regal portrait earlier than Henry VII. The portrait of Wolsey is sufficiently like that at Christ Church, Oxford, to represent the Cardinal; indeed it may be pronounced a copy: it is believed that the Christ Church picture is the only one for which Wolsey sat. To the artist the portrait of Wilberforce will be more interesting as a canvas nearly bare, than if it had been a finished picture. We do not know the story of the portrait, but it recalls many anecdotes of Lawrence's habit of postponement. A group of a noble lady and her child, by Lawrence, was lately exhibited at the British Institution. It had been begun, advanced, and laid aside. Sir Thomas some time afterwards, on turning over his unfinished works, was reminded of this, and wrote to the lady to request her to sit for the completion of the portraits, and to "bring

the child with her." The reply was to the effect that she herself would come, but that the child would on the day named be on duty at the Horse Guards. Twenty years had elapsed; and perhaps Mr. Wilberforce's portrait may have remained for years in the state we see it. The copy of Reynolds's portrait of John Hunter, by Jackson, is, we believe, the only modern copy in the gallery. The original is in rags in the Council Room of the College of Surgeons, being one of Reynolds's experimental failures, that is, as to the materials with which he painted it. The cast of the figure, which has been so much praised, is the result of a felicitous accident. When Reynolds began the sketch, he laboured hard and long, till he was tired and thoroughly out of temper. The sitter was also fatigued, and threw himself into an attitude of relief, with which Sir Joshua was so struck as to request him to maintain it, and immediately turned his canvas and sketched the figure as it now appears.

Among the earlier curiosities of the collection is a portrait of Sir Nicholas Bacon, father of the great Lord Bacon. He wears a ruff and a black velvet berret. From his neck hangs a whistle, in the shape of a salamander. His right hand grasps a staff, and on his finger is a signet ring, with the arms of Bacon quartered with those of Quaplod. Sir Nicholas Bacon died in 1579, and this portrait must have been painted but a few years at most before his death. Sir Nicholas has been unfortunate in his painter, and the painter has been unfortunate in his subject. It has been worked out in entire ignorance of any of the graces of portraiture. Near it hangs a medallion by Jacopo Primavera, presenting a profile of Mary Queen of Scots, a production differing in all good points from the preceding. It has been struck at a period much later in life than the neighbouring portrait, which was most probably painted in Paris while she was yet the wife of Francis II. Full of elegance and dignity, and compared with the more youthful portrait, it may well be believed that the latter face would present exactly such a profile. Near the fireplace in the middle room are a few charming miniatures and small portraits, all remarkable for accuracy of drawing and delicacy of colour, as Dr. Wolcott (Peter Pindar), by Etheridge, and Bishop Horsley, by the same. James Stuart (Athenian Stuart), a miniature by an unknown hand, of great beauty. The Right Hon. Thomas Winnington, an enamel by Zinke; and a small oil portrait of Wilkie, painted by himself at the age of twenty-nine for a brother in India; it is mentioned in the "Life of Wilkie," by Allan Cunningham, vol. i. p. 387. Wilkie speaks of it also in his own journal under date of December 28, 1813.

This gallery already contains examples of many of our most distinguished portrait-painters, but it frequently happens that the most eminent subjects do not always afford the best pictures. Here are portraits by Reynolds, Lawrence, Dawe, Jackson, Rothwell, Phillips, Romney, Wright of Derby, Gainsborough, Joseph, Highmore, Dance, Drummond, Nasmyth, Richmond, Beechey; together with works by Lely, Kneller, and other foreign artists of distinction: independently of the purposes of this institution, any gallery of portraits presenting specimens of the productions of such men would be well worthy of public attention. The collection has been re-arranged with some attention to chronological order, but it is scarcely possible in the rooms in George Street to effect any distribution that shall appear consecutive. Had the Exhibition building become national property, the whole would have been removed to Kensington.

## MACLISE'S 'DEATH OF NELSON.'

THE Royal Gallery is now open on certain days to the public, who have an opportunity of seeing in Mr. MacLise's 'Meeting of Wellington and Blücher,' perhaps the most impressive military picture that has ever been painted. This, it may be remembered, has been executed in what is called stereochrome, a new method of mural painting, first employed to any extent by Kaulbach, in the New Museum at Berlin. When this picture was begun—now some time since—we described the method of its execution as entirely different from that of Italian mural painting, but it seems to be so little understood, that the picture is continually spoken of as fresco; we shall, however, again show that the method of the Art is far from ideal. Of the endurance of the picture, it is not yet time to speak; it is, however, satisfactory to observe, that no change is as yet perceptible either in tone or colour. Kaulbach's first works have now stood some fifteen years: and they are, we believe, as fresh now as when but just finished, with the advantage of being more harmonious. On the left of the gallery, as advancing towards the Prince's Chamber, and opposite to the finished picture, rises an extensive and lofty hoarding; within this, the artist is engaged on his second picture, which is as yet in a very early stage. The space inclosed is equal in length to the quarter-deck of the *Victory*, the width being equal to half the width of the deck. A sea fight, with all the inexorable circumstances and conditions which are entirely independent of the combat, is perhaps one of the last subjects that Mr. MacLise would, of his own free will, have selected. But it has been required of him to paint the 'Death of Nelson;' and he set about his subject with a determination to master its details in a manner to challenge the greetings of naval connoisseurs, who, in all things professional, are nothing if not critical. Those who know Mr. MacLise's works, will be prepared what to expect here. The picture on the opposite wall is a grand subject, and would call forth the utmost powers of any painter; but it has been carried out with a compass and a felicity of thought that fall to the lot of very few. Endless was the research and inquiry necessary to the accuracy of the military equipage of half a century ago, and most difficult it was to see patterns of the appointments with which even our own troops fought at Waterloo, to say nothing of the all but hopelessness of realising the trappings of the French and Prussians of that time. But there they are; and the same minute description will be found in the naval picture: though, curiously enough, the artist could not easily find one remaining of the guns with which the quarter-decks of our line-of-battle ships were armed sixty years ago. When we remember the curious profusion of items scattered throughout the picture, 'Alfred in the Camp of the Danes;' the lavish abundance of material in 'Peter the Great at Deptford;' the 'Author's visit to Arsenie;' 'The Marriage of Strongbow;' indeed, in all the works of this artist—when we recall these to memory, we are prepared to see a composition of which every portion is a voice speaking to the point of the subject. Little, we have said, is as yet done on the wall; but Mr. MacLise has completed an oil study, in which we see the composition as it will ultimately appear. The size of this picture seems to be about a fourth of the space marked out to be filled. On the quarter-deck of the *Victory*, as is well known, the spot where Nelson was shot, is marked by a plate, inscribed, "Here Nelson Fell," and this comes in about the middle of the picture; we see, consequently, Lord Nelson, who has just fallen, supported by Captain—afterwards Admiral—Sir Thomas Hardy, and Mr. Beattie, the surgeon, who places his hand on Nelson's shoulder, where the shot entered. Stooping over the fallen hero there are a marine officer, and some other persons. Immediately beyond, and supporting this group, is a gun, being worked by its crew: the fall of the chief has for a moment caused the men to look round, but only to turn again and fight their gun, as if each felt that Nelson was to be avenged by his individual exertions. The captain of the gun, a fine tall



figure, seems momentarily appalled by what he sees. The fall of Nelson has an instant effect. It is known at once that he has been shot from the enemy's tops. A black fellow is pointing out to the marines the man he believes to have fired the fatal shot; and farther to the right on the poop is a youth, such as the veteran Pollard might then have been, preparing to climb the mizen rigging to shoot the man that had wounded the Admiral, which it is believed he did; and yet he is in his old age only a lieutenant—his only reward an asylum at Greenwich Hospital. On the right hand, under the gallery, are two guns, worked by their crews, on whom also is apparent the effect of the irreparable calamity they have sustained. Nearer to the principal group an officer has fallen; he receives assistance, but it is evident that no earthly aid will avail him. This figure Mr. Maclise intended to represent an officer who was wounded and carried below, and being seen by Lord Nelson, he asked, "Is that poor Scott?" but it was felt that this would be inconsistent with that strict truth with which Mr. Maclise wishes to stamp his version as having taken place before Nelson was shot. On the left again are seen the men working the guns, and here more particularly the arrangements to protect the men at their quarters from the enemy's shot are visible; while further to the left the deck is crowded with busy and anxious figures, all intent on one purpose. The artist has not committed the error into which less inquiring painters have been led in representing naval battles, of crowding the deck with dead and dying. The decks are kept clear of dead and wounded; the latter are at once removed to the cockpits, to await each his turn with the surgeon. Of the enemy little or nothing is seen amid the smoke; tall spars rise phantom-like from some invisible base—this is enough, and it is true. Even of the *Victory's* rigging but little is visible—the courses are clewed up far above the heads of the combatants; but the little that does appear of the rigging has cost the painter infinite research and inquiry; and from the labour and study it has cost the artist, it may be received as not only right, but as near as possible to the condition of the *Victory's* lower main rigging, at that period of the battle, as can be ascertained. Mr. Maclise has established with his wooden hoarding a small museum of man-of-war requisites as models to work from, as occasion may demand. There is an assortment of various thicknesses of rope, in cuts of about half a yard long, from the thinnest lines to the most substantial stay-ropes; and these he paints from, strand for strand, with a conscientiousness that must satisfy the most querulous martinet in the Navy List. Added to these, there are blocks and dead-eyes, a pattern cutlass, sponging-rod, worm, a sailor's knife and lanyard, slow match, pieces of bunting, wads, gun-swab, side-tackle for guns, a rammer, a shot canister, a bunch of grape-shot, and other items—enough, according to Mr. Maclise's practice, for the truth in small matters on which he insists. Maclise is richly endowed with the faculty of amplifying from small instances, apparently useless for any purpose beyond their own limit. Count D'Orsay, being desirous of ascertaining what he considered his secret resource, endeavoured to discover his manner of working, but declared he never found him painting from anything but what he called a piece of rag. The opposite picture supplied a means which is wanting in the naval subject. Of colour there was more than enough, but his ingenuity is now taxed to get colour into his work. He has made judicious use of the red coats of the marines, but this is not enough. A sight of any of Maclise's high-class works speaks of sympathies which are shocked by the absence of colour, and even outraged when called upon to treat a subject the conditions of which not only forbid a discretion in this particular, but bind the agent to a monotony from which there is no escape in consistence with fact. In the prevalence of blue he could not vary the tones. In the famous *Ostade* in the Louvre the artist condemned himself to paint a blue picture, but nothing can be more ingenious than the scale of tone given to the colour, and nothing can be more harmonious than the way in which it is everywhere met. But the 'Death of Nelson' is not an *ad libitum* performance as

Maclise has determined to paint it. He is not even allowed a piece of green copper or a passage of wholesome rust as a relief to the things that be. Yet there is a rusty bunch of grape-shot lying near one of the guns, and he has made the most of it. Yet withal the absence of what Mr. Maclise may regret, does not make us yearn for more colour. We are absorbed by the earnestness of the scene, in which there is no single passage that is intended to play to the spectator. All are simply and devotedly heroic, but there is no vaunting, scenic profession of glory.

Mr. Maclise is perfectly well satisfied with the appearance of the other picture, fully believing in its permanence. The wall he is now working on is perfectly smooth, and of a light drab tone, such as would just serve to bear out white chalk. It is prepared with a mortar composed of three parts of coarse sand, and one part of Portland cement, with the necessary quantity of water. This in substance does not exceed half an inch, and when yet fresh is covered with a thin coat of fine mortar, the so-called sweating mortar consisting of three parts of fine sand and one part of Portland cement (or Roman cement if it be desirable that the surface be more absorbent), and soft water. The sand and cement for the sweating mortar are rubbed through the same sieve, the fineness of which must be in accordance with the texture required on the wall. The sweating mortar need not be thicker than one-sixth of an inch, and when this is sufficiently dry it is smoothed with a trowel, and again faced with dry sand. After a time this face is smoothed, more sand applied, and the surface left in a state highly absorbent. When the wall is dry the loose sand is removed with a broom. Lastly, the surface is wetted with a saturated solution of carbonate of ammonia, either by wiping it over with a large, broad brush, or with a common sprinkler. This operation is attended by a strong smell; it is therefore necessary that a current of air be obtained to carry off the fumes. The so-called water-glass is composed of quartz powder and purified potash. This in brief is the process of sterochrome art, which is now being adopted also by Mr. Herbert in the Queen's robing-room. In answer to certain questions suggested by Mr. Maclise to aid him to a more perfect acquaintance with the new method, the following information was elicited. For white draperies, portions of the white wall may be left or not at the discretion of the painter. Lime white may not be used, but zinc white may or may not be used with the other colours. With respect to the quantity of water employed with the colours, this depends on the feeling of the painter and the season of the year. With respect to "hatching," this may be practised or not, according to the practice of the artist. The application of the water-glass is to be effected only by means of the syringe. In a picture that will require a year for completion, it is better to wait before fixing any portion until the whole be finished, lest there be any inequality in the fixing. Kaulbach recommends a rough surface, because he thinks it supports the colour better; but at Berlin there are pictures painted on grounds perfectly smooth.

Thus, in the method of painting adopted for these pictures, there is all the facility of oil, without any of the immediate inconveniences of fresco. The wall is prepared, and it remains ready. Some of the works that have been thus executed in Germany, although much exposed, remain in perfect preservation. If, therefore, it is suitable for Germany, it cannot be unsuitable for this country.

In these two noble works of a great artist England will have Art-treasures such as she rarely receives. They will be the admiration of all Art-lovers in every part of the world. Had Daniel Maclise been a painter of Germany, France, or Belgium, what glories would have crowned him! The press of every country would have been filled with his praise; the sovereign under whose rule he lived would have delighted to honour one who has done so much; and a whole people would have combined to give him a national triumph. Unhappily it is not a custom in England to accord distinctions to those who have won only, what some consider to be the barren, victories of peace.

## ART IN IRELAND, SCOTLAND, AND THE PROVINCES.

DUBLIN.—Mr. Steel, R.S.A., is employed upon some sculpture decoration for the front of the new office of the Standard Life Assurance Company, in Sackville Street. The tympanum of the building, which is of the Grecian style of architecture, will be filled with a series of life-size figures representing the parable of the Ten Virgins.

EDINBURGH.—An exhibition of drawings executed by the students of the Edinburgh School of Art, was opened during the past month: their works certainly show a considerable advance over those of the preceding year. At the recent examination at Kensington, when all the schools in the kingdom were brought into competition, ten national medallions were awarded to Edinburgh, a larger number by three than the pupils of the head school at the Department of Science and Art gained. This result is honourable to our young friends north of the Tweed.—Several months ago Mr. G. M. Greig, an artist well known in Edinburgh for his talents as a water-colour painter, was honoured with a commission from her Majesty to execute three drawings of the interior of Holyrood, the subjects being the late Prince Consort's sitting-room and dressing-room, the royal bedroom, and the outer drawing-room. These works gave so much satisfaction that the painter recently received another "command" for a picture of the Queen's sitting-room; this has just been completed, and is spoken of by the local press as a drawing of great merit. That its royal owner is pleased with it there cannot be a doubt, if, as reported, her Majesty has commissioned Mr. Greig to make for her twelve other drawings of Scotch interiors, in Aberdeenshire, Inverness, and Forfarshire.—The annual meeting of the Royal Association for the Promotion of the Fine Arts in Scotland, was held, and the distribution of prizes took place, in Queen Street Hall, Edinburgh, on the 18th of July, the Solicitor-General presiding. The secretary read the report, which stated that the amount of the fund placed at the disposal of the committee during the year, amounted to £4,918 4s., which was larger than the average amount subscribed annually since the association commenced. The committee had purchased at a cost of £1,006, fifty-six works of Art recently exhibited by the Royal Scottish Academy, consisting of forty-seven paintings and nine water-colours—the individual value of each work varying from £130 to four guineas.

GLASGOW.—The Prince Consort Memorial to be erected in this city will take the form of an equestrian statue, and is to be executed by the Baron Marochetti. The selection both of the style of design and of the sculptor having been left to the Queen, her Majesty has made choice of the foregoing.

CIRENCESTER.—The report of the Cirencester School of Art for 1862-3 is before us. The average number of pupils attending the classes during this term has somewhat decreased, though the number of new entries has been thirty; but the progress of the students may be inferred from the following extract from the report of the government inspector, who says,—"Cirencester, considered with regard to its population, produces greater results than any other school of Art in the kingdom. I must again testify to the zeal which Mr. Miller has evinced in working his school." The number of medals awarded at the examination was given in our number for June. The committee proposes offering special prizes for the encouragement of purely elementary drawing and some other branches of instruction that appear to require additional stimulus; funds for which purpose are now being collected. Publications to the value of about £12 have been added to the property of the school, in consideration of the local medals obtained.

HASTINGS.—A statue of the late Prince Consort in the robes of a Knight of the Garter, will shortly be placed in a niche of the Memorial Clock Tower recently erected in this town: it is the work of Mr. Stirling, of Liverpool. The Clock Tower, a handsome building nearly seventy feet high, in the perpendicular Gothic style, is erected from the design of Mr. Edward A. Heffer, a young architect in Liverpool, whose drawings were selected out of a considerable number sent in competition.

LIVERPOOL.—The premiums offered for designs for the new Liverpool Exchange, have been awarded by the building committee as follows:—The premium of £1,000 to Mr. T. H. Wyatt, of London; and the two premiums of £250 each to Messrs. Cunningham and Audsley, Liverpool, and to Mr. W. Parnall, Newcastle-on-Tyne, respectively.



# BRITISH ARTISTS : THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. LXVI.—EDWARD ARMITAGE.



WITHOUT detracting one particle from the merits of that august body of painters, sculptors, and architects who form the Royal Academy, it may be averred that, excepting some half-dozen of its members, there are as "good men and true" out of its pale as are included in it—artists who would do honour to the society, and many of whom will probably ere very long be connected with it when the reforms which even now are looming in the distance shall be accomplished. The degradation, as many consider it, and not with-

out reason, of soliciting admission by being compelled to enter their names as candidates in a book, is what every one will not submit to; the rule is certainly most objectionable, and ought to be expunged from the statutes of the Academy. Whether or not it has had any effect in holding back Mr. Armitage from presenting himself for admission we cannot say positively, though we have heard it has; but, undoubtedly, he has earned a title to be enrolled in its ranks.

Edward Armitage was born, in 1817, in Tavistock Square, London. He is the son of a Yorkshire gentleman of independent fortune, and consequently has not had the difficulties to contend with in pursuing his profession to which many young artists are subjected; in fact, he appears to have adopted painting as much from an intense love of Art as from any other consideration. His early efforts in drawing were encouraged by his father and friends, who, however, manifested the greatest opposition when he expressed an earnest desire seriously to study painting with the avowed purpose of becoming an artist. A considerable time elapsed ere this objection was removed, but at length he obtained the consent of his father to enter the studio of Paul Delaroche; this was in 1836.

An auspicious beginning this for a young artist: introduced thus into the most famous school of Paris, he was at the fountain-head of instruction, and he worked diligently from the antique. His progress was rapid, for he had previously practised much in drawing both the figure and landscape. In the painting class he soon showed himself one of Delaroche's best pupils, and in 1838 was selected, with three others, to assist the master in his great mural painting of the 'Ecole des Beaux Arts.' The four young men completed the first laying in of the colours of the entire work, with the exception of the figure distributing crowns. They worked from Delaroche's charcoal studies and coloured sketches, the master himself not being present during the operation; but when it was done, he entered the amphitheatre, turned out his pupils, and made several alterations in the composition; he then called them in again, and they worked with him till the picture was finished. Mr. Armitage himself sat for the head of Masaccio.

In 1842 he exhibited at the Louvre a large painting of 'Prometheus



Engraved by]

RETRIBUTION.

[W. T. Green.

'Chained,' which was pronounced by the French critics to be "well drawn, but brutally energetic;" a judgment, probably, not far from the truth. Still we should have thought that violent action would scarcely find disfavour in the eyes of such judges, inasmuch as French Art, where it admits of this quality in any degree, generally shows it in excess; energetic, or

perhaps we should say impulsive, action, is a large element in the character of the people.

In answer to the summons sent forth the same year by the Royal Commissioners of Fine Arts, calling upon the artists of Great Britain to furnish cartoons, in competition, adapted for fresco painting, Mr. Armitage



forwarded one which was exhibited with the rest in Westminster Hall in 1843. It represented 'Julius Caesar landing in Britain,' and gained one of the three prizes of three hundred pounds each, the highest sum offered. Looking back to the comments made in our pages at that time on the works exhibited, we find that the writer of the notice, like the French critics just referred to, was impressed by the "violent action"—to quote his own words—of the scene. After pointing out both the merits and the defects of the work, the former greatly preponderating, he concludes by saying, "it is one of high promise." The cartoon was executed in Paris, and it having been very currently reported that Delaroche had worked

upon it—a report which we contradicted at the time from personal knowledge of the real facts—the artist was required to produce another, and in London: he chose for his subject a warrior protecting his child with a shield, while he slings a stone with the other hand at his opponent. It quite satisfied the Commissioners, and established Mr. Armitage's right to the premium.

Another exhibition of cartoons took place in Westminster Hall in 1845, when Mr. Armitage was again a victorious competitor, the judges awarding him one of the three prizes of two hundred pounds for his drawing of 'The Spirit of Religion,' a composition characterised by considerable



Engraved by]

FATHER THAMES AND HIS TRIBUTARIES.

[W. T. Green.

grandeur of style and a feeling at once poetic and spiritual. The artist was still living in France, and occupied himself much with making studies of landscape, chiefly at Fontainebleau; he also began a large picture of 'The Murder of Thomas à Becket,' which, however, he never completed.

Another competitive exhibition—on this occasion the works contributed were oil-pictures—at Westminster Hall in 1847, resulted in Mr. Armitage being a victor for the third time; to his 'Battle of Meeanee' was awarded one of the three prizes, the highest offered, of five hundred pounds: it was bought by the Queen. An engraving of it appeared in the *Art-Journal* some time since, in the series of "Royal Pictures."

It seems strange that an artist who had gained on three successive occasions such honourable distinction should not ere this have made his appearance at the great annual pictorial Olympiad, the exhibition of the Royal Academy. What were the motives that held him back we cannot tell, for it was not till 1848 that we find him a contributor, when he sent two pictures: 'Henry VIII. and Katherine Parr,' a work in which the execution commended itself somewhat more to our judgment than the general conception; and the death of Nelson, under the title of 'Trafalgar,' a large composition, the characters well studied, the treatment broad and masterly, so far as one could determine in the unfortunate position where



it hung,—in a light which rendered it quite impossible to form a true opinion of its actual merits. In the following year, also, Mr. Armitage exhibited two pictures at the Academy, both of them more or less showing the influence of his foreign training, and one of them arising out of a visit he paid to Rome in the preceding autumn. This, which he designated 'Waiting for a Customer,' represents a small group of people on the steps of the Scala Santa, at Rome; the figures all painted with much truth of national character and costume. The other illustrates an incident in the

life of Thomas-à-Becket's mother. History relates that his father, Gilbert-à-Becket, was taken prisoner in Palestine; after two years' captivity he obtained his release by means of the daughter of his captor, who had fallen in love with him. The lady followed him to London, where she was discovered sitting, unknowingly, on the steps of his house, surrounded by a crowd of children, and exposed to their jeers, caused by her miserable appearance and foreign costume. This is the subject that forms the material of a work of no ordinary merit.



Engraved by]

THE SOCIALISTS.

[W. T. Green.

'THE SOCIALISTS,' one of our engraved illustrations, is a small picture which was exhibited at the Academy in 1850: the scene is in the interior of a French cabaret, where a small party have met to enjoy themselves, and, perhaps, to discuss the politics of the village. The painting is low in tone, and has no pretensions to the finish of the Meissonnier school, but the figures are very life-like, true in expression and character, while the arrangement of light and shade is most effective. With this was exhibited a work of much greater pretension as to subject, and equally as successful,

'Aholibah,' an allegory as described by the prophet Ezekiel. The picture contains but two figures, Aholibah, typical of Jerusalem, with her attendant; the former is seated on a low couch, contemplating the paintings on the wall—this figure especially is very masterly both in conception and execution. In the following year he contributed to the same gallery another large canvas, 'Samson, blind, grinding in the Prison-house;' it contains numerous figures, the principal being, of course, the prisoner of the Philistines, of which the drawing and anatomical expression are most



powerfully rendered. In this quality of Art Mr. Armitage would not be considered an unworthy follower of Michel Angelo.

As a result of his successes in the exhibitions of cartoons at Westminster Hall, this painter was engaged to execute a fresco in the upper waiting-hall of the Houses of Parliament, which he completed in the autumn of 1852: the subject of the work is 'FATHER THAMES AND HIS TRIBUTARIES'; our engraving is copied from the finished sketch exhibited at the Academy the same year. Allegory is almost at all times difficult for an artist to treat, so as to make it intelligible to the multitude; and Mr. Armitage's work is no exception to the general rule. Old Father Thames is easily recognisable in the venerable personage occupying the chief position on the canvas; but the lesser attendants on him, the retainers who pour their wealth of waters at his feet, giving to him dignity and power, can only be determined by those who have ranged the banks of the noble river, and are acquainted with the sources of its supplies. To enumerate them here would be unnecessary, and would occupy, moreover, too much space. It must suffice that we speak of the composition as one of considerable ingenuity, and of great ability in its execution. Another picture exhibited with this was one of the oft-repeated subject, 'Hagar and Ishmael.' Mr. Armitage's version is, however, anything but that of a hackneyed character; the landscape portion is a rocky wilderness, not a desert plain, as generally represented in pictures, while Hagar is represented with much power of drawing, originality of treatment, and impressive action.

Artists who paint large canvases are very often subjected to the vexation of having their pictures hung unfavourably at the Academy. On more than one occasion we have noticed the works of Mr. Armitage thus placed; conspicuously so was 'The City of Refuge,' the only painting he exhibited in 1853; so far as it was visible from its height above the level of the eye, the general composition appeared most effective, but the details and the execution were beyond examination. The subject is taken from the Book of Numbers; the illustration represents a fugitive welcomed in the place of refuge by a company of females.

A head, remarkable for its peculiar yet most expressive features, was exhibited, under the title of 'The Lotos-Eater,' in the year following: with this the artist sent a finished sketch of his 'Death of Marmion,' the fresco he painted in the Poets' Hall of the Houses of Parliament. Another work executed by him at this period, but not exhibited, was a small picture for which the Queen gave him a commission; it represented the sham fight at Virginia Water.

At the instance of Mr. Gambart, the enterprising picture-dealer and print-publisher, Mr. Armitage started for the Crimea in 1855, to collect materials for two large battle-pieces he was requested to undertake. On his way home he visited Asia Minor. In the spring of the following year the pictures in question, representing respectively 'The Guards at Inkermann,' and 'The Cavalry Charge at Balaklava,' were exhibited, with a large number of drawings by Mr. Simpson, illustrative of incidents and scenery in the Crimean campaign, at the French Gallery in Pall Mall. The whole of these works were noticed at considerable length in our Journal at the time they were exhibited. To the Royal Academy he sent that year a drawing called 'The Bottom of the Ravine at Inkermann.' In 1857 he was again most unfortunate in the place assigned to his single picture contributed to the Royal Academy, and entitled 'A Souvenir of Scutari;' it represents a group of Turkish ladies of the town, but it was hung over the door of the Architectural Room, where it was completely lost to the spectator. In the summer of 1857 Mr. Armitage set out for Italy; he remained during several weeks at Assisi, making studies for a fresco he had undertaken to execute for the side chapel of St. Francis, in the Roman Catholic church of St. John, Islington.

'RETRIBUTION,' a large allegorical picture commemorating the Indian mutiny and its results, was exhibited at the Academy in 1858; it forms one of the engraved illustrations introduced here. The composition is simple enough—a figure of Britannia contending with, and overcoming, a

royal Bengal tiger, a type of the bloodthirsty Sepoy, whose victims lie around; the spirit and energy that characterise both victor and vanquished, and the drawing of the combatants, could scarcely be excelled. The picture is in the Town Hall of Leeds, where we saw it last year. The greater part of 1858 was occupied by the artist with his labours on the Islington fresco, of which a finished sketch in oils was exhibited by him at the Academy in the year following, under the title of 'St. Francis and his early followers before Pope Innocent III., who sanctions the Rules of the new Order, A.D. 1210.' The fresco itself was so satisfactory to those who gave Mr. Armitage the commission, that he was employed to paint an altarpiece, also in fresco, for the same church—the subject, 'Christ and the Apostles.' The sketch for this work was in the Royal Academy exhibition of 1860; he contributed also 'The Mother of Moses concealing herself.' In 1861 he exhibited only a head of 'Pharaoh's Daughter; last year he was altogether absent; and in the present year he contributed 'The Burial of a Christian Martyr in the Catacombs.' Space will not allow us to do more than merely mention these later works without comment.

It certainly appears to us that this artist has not gained so large an amount of popular favour as his merits would justify. This may have arisen from two causes: one, the fact that he has not forced himself upon public notice; always a sparing exhibitor, and, we believe, quite independent of his profession, he has not sought distinction, and his pictures, when exhibited, have generally, as already intimated, been so disadvantageously placed, as to repel, rather than invite, attention. The second reason is, that his style of painting, founded on that of the modern French school, is not of a popular character—we refer principally to his large and most important works. There is a fashion in the Art of our day, and Mr. Armitage is neither a leader nor a follower of the various styles which Englishmen delight to favour with their patronage; but that he is an artist of great talent, one who aims high and successfully too, must be conceded by all who recognise true Art to be something more than mere prettiness or commonplace sentimentalism; while a corroborative proof of his genius and skill remains in the simple fact that, in three great national competitions, he came off a crowned victor in each.

JAMES DAFFORNE.

## ART IN CONTINENTAL STATES.

PARIS.—The Minister of State has announced that an exhibition of the works of living artists will take place at the Palace of Industry, in the Champs-Élysées, next year, from the 1st of May to the 1st of June. No artist is to send more than three works. —By a decree, dated July 5, the following artists, French and foreigners, are created Chevaliers of the Legion of Honour. French:—MM. Bénouville, historical painter; Brion, *genre* painter; Cibot, historical painter; Desjoubert, landscape painter; Brion, Iselin, and Levêlé, sculptors; Desmaisons, lithographic artist. Foreigners:—MM. Achenbach, landscape painter; Stevens and Swerthkow, *genre* painters; Vela, sculptor; and Willemann, engraver. —The decree announcing the Great International Exhibition in 1867, states that it will open on May 1, and close on the 30th of September following.—The proceedings of the jury at the close of the *salon* have given universal dissatisfaction; so much so, that a new organisation will take place next year.—Great changes are making in the different galleries of the Louvre, which will soon form a most magnificent assembly of works in the fine arts, paintings, and antiquities: we hope soon to see the complete arrangement of the Campana and other collections. Two small frescoes by Luini have been placed in the grand gallery: they represent children surrounded by vines and grapes.—A "*Rapport*" has been made to the Emperor respecting the schools of industrial art in France. It seems to be found out that foreigners have advanced enormously, whilst France has remained stationary. No doubt, great effort will be made in 1867.

SEVILLE.—The first stone of the monument to be erected in honour of Murillo was recently laid, with great ceremony, at Seville, near to which city the renowned painter was born.

## THE TURNER GALLERY.

### DECLINE OF CARTHAGE.

Engraved by J. B. Allen.

It is well, as we have frequently remarked, that the art of the engraver has power to rescue the genius of Turner from the reproach which many cast on it. In no one instance is this power more strikingly manifest than with reference to the picture forming the subject of the annexed engraving. Even Mr. Ruskin, Turner's most valiant and chivalrous champion, here enters the lists against the artist; his lance, or rather his pen, is uplifted, not to defend but to smite, and with deadly intent, the author of the 'Decline of Carthage' to the ground. "This picture," he says, "I think one of the deepest humiliations which Turner's art ever sustained. It is, in fact, a work in the sickness of change, giving warning of revolution of style and feeling, without, as yet, any decisive possession of the new principles. . . . It is, in fact, little more than an accumulation of Academy students' outlines, coloured brown, . . . its raw brown colour giving the city the appearance of having been built of stamped leather instead of stone. It is as if the brown demon, who was just going to be exorcised for ever, were putting out all his strength for the total destruction of a great picture by way of final triumph.

Now, assuming Mr. Ruskin's critical censure to be perfectly true—and he has scarcely exaggerated his description—it is just upon that point, colour, where the painter has egregiously failed that the engraver steps in to redeem the picture from absolute and positive degradation; or, to adopt Mr. Ruskin's more respectful term, "humiliation." Engravers, it is well known to those who have had much to do with them and their works, endeavour to express colour, that is, they translate the different colours of the painting by varied gradations of tones from white to black: this is all they are able to do. But a skilful engraver, one possessing true feeling, and who can interpret the artist's intention, however inadequately the latter may have rendered it, will supply his deficiencies, bring order out of chaos, and convert what appears ugly and objectionable on canvas into undeniable beauty.

The picture is unquestionably inferior, even as a composition, to the 'Dido building Carthage,' exhibited two years earlier—that is, in 1815—but it is, notwithstanding its faults, a fine work. It was entitled in the Academy catalogue, 'The Decline of the Carthaginian Empire—Hostages leaving Carthage for Rome,' followed by the following quotations:—

"Rome having determined on the overthrow of her hated rival, demanded from her such terms as might either force her into war, or ruin her by compliance. The enervated Carthaginians, in their anxiety for peace, consented to give up their arms and their children."

"The chieftain's safety, and the mother's pride,  
Were to the insidious conqueror's grasp resigned:  
While o'er the western wave the ensanguined sun  
In gathering haze a stormy signal spread,  
And set portentous."

This effect of "ensanguined" sunshine the artist desired to throw around his subject, probably as a type of the forthcoming destruction of the Punic empire; but whatever the colour may have originally been, it has long since become crude and dingy, showing scarcely a tint which has affinity with nature. The architectural design, however, with all its accompanying groups, manifests a large amount of that magnificence of conception which we find in all of Turner's works of a like character. Here, as in some of his other pictures, are lines of gorgeous edifices skirting the banks of a river to an interminable length, till they are lost in the hazy sunlight. In the foreground are several Roman ships waiting to carry away the Carthaginian hostages, who, with their friends, stand in groups on either side. Nearer still to the base of the picture are numerous objects indicating the state of decadence, social and political, into which the once great maritime power of Carthage, so long the resolute foe and determined rival of Rome, had fallen. Everywhere are seen, though not in their highest efforts, the workings of the poet-painter's mind.





J. M. W. TURNER, R. A. PINX.

B. A. L. E. N. S. C. H. E. P.

# DECLINE OF CARTHAGE.

FROM THE PICTURE IN THE NATIONAL GALLERY







## OBITUARY.

WILLIAM MULREADY, R.A.

TURNER, ETTY, and Mulready, are the three most distinguished members of the Royal Academy who have been taken from among us during the last twenty years. Each of these artists in his respective department will always be ranked among the greatest ornaments of the British school of painting. Mulready, as we briefly announced in our last Number, died on the 7th of July, or rather, to quote the lines of Longfellow—

"He is not dead, he's but departed,  
For the artist never dies."

Full of years and honours has Mulready "departed," enjoying all his faculties and much of his power to the last, for his most recent productions may almost be pronounced marvels of Art. A very few days before his death we saw him in apparent vigour after a walk of two or three miles; and that same evening he passed in social enjoyment at the house of his friend Mr. E. M. Ward, R.A.: even the evening immediately preceding his death, it has been stated he was in the life school of the Academy, at work with the students. The obituary announcement in the *Times* mentioned his age as seventy-eight, but he must have been older, for a few years back he showed us a small picture of a gravel pit, and said it was painted on the site of Russell Square.\*

Of the boyhood and youth of Mulready little is known. In 1805 there was published by "Thomas Hodgkins, at the Juvenile Library, Hanway Street, Oxford Street," a little book entitled "The Looking-Glass; a True History of the Early Years of an Artist, calculated to awaken the Emulation of Young Persons of both Sexes in the Pursuit of every laudable Attainment: particularly in the Cultivation of the Fine Arts. By Theophilus Marcliffe." It was dedicated to Godwin, the author of "Caleb Williams," and was supposed to have been written by Mulready, who made the drawings for the engravings which illustrate it. The book, which is exceedingly rare, is undoubtedly a sketch of Mulready's early career; but his friend, Mr. Linnell, who has a copy, informs us that he is of opinion Godwin himself wrote it from materials "supplied by Mulready at the time when he illustrated several little books for children written by Mr. Godwin, and published at the same place by him, for I believe he was the real proprietor of the business carried on in Hanway Street, because some years later the same books are advertised as 'New Books for Children, published by M. J. Godwin, at the Juvenile Library, 41, Skinner Street, Snow Hill.' The house is now to be seen, as it has been for years, in the most deplorable condition—a house I never pass without thinking of the evening parties in that fine first-floor room overlooking Snow Hill, and where Mr. Mulready and I were frequent visitors."

He was born at Ennis, in the county Clare, Ireland, where his father carried on the business of a breeches-maker, at that time a lucrative trade, when almost every man who owned a riding horse of any kind "sported his buckskin." William and his elder brother quitted Ireland at the period when the country was in a state of political ferment, and we have heard it hinted that the two youths exercised a wise discretion in crossing the Channel ere temptation had led them to a point which would have rendered either side of the water an unsafe abode. We have no means of knowing what became of the elder of the two, neither how the younger managed to maintain himself in London for some years, nor how he obtained such a knowledge of Art as to qualify him for admission into the schools of the Royal Academy. The date of his entrance is uncertain; it is said when he was only fourteen or fifteen years old. Supposing him to have been born in the year already stated, he must have gone into the schools in or about 1800; but there are certain known facts leading to the inference that he entered at an earlier period than this, the principal being that he commenced his artistic

career by painting historical pictures, such as 'The Disobedient Prophet,' 'Ulysses and Polyphemus,' &c. These works, it is believed, were never publicly exhibited, but the sketches for them were, at the Society of Arts in 1848, with a large number of his works. Connecting this fact with that of his first appearance as an exhibitor at the Royal Academy in 1806, with two pictures of a totally different character, one called simply 'A Cottage,' and the other, 'St. Peter's Well, York Minster,' we can only come to the conclusion that Mulready must have been born prior to 1786, and have entered the schools of the Academy before 1800. Another argument in support of this assertion is the picture of the gravel pit, just spoken of above. Mr. Timbs, in his "Curiosities of London," says:—"Russell Square occupies part of Southampton Fields (1720), subsequently Long Fields. . . . In 1800 Long Fields lay waste and useless, with nursery grounds northwards." And in another page of the same work, referring to Long Fields, he remarks:—"The fields were the resort of depraved wretches, chiefly for fighting pitched battles, especially on the Sabbath day: such was the state of the place up to 1800;" evidently intimating that from this date the erection of houses commenced; it may therefore be taken for granted that the artist painted this picture towards the close of the last century. We have gone into these matters somewhat minutely for the purpose of offering a clue, however unsatisfactory, to the real age of this great painter, which, as it seems to us, has always been erroneously stated.

The Sheepshanks Gallery is rich in the pictures of this great painter of *genre*: here are his 'Choosing the Wedding Gown,' 'The Butt—Shooting a Cherry,' 'The Flight Interrupted,' 'The Seven Ages,' 'The Sonnet,' and others. 'The Last In,' and 'Crossing the Ford,' are also public property, forming part of the Vernon Gallery. 'Boys firing a Cannon' is in the collection of Sir Robert Peel. But as we propose introducing Mulready into our series of "British Artists" at as early a date as we can get ready the illustrations which will accompany the notice, we shall defer till then any comments on his works, contenting ourselves for the present with these few introductory remarks.

In person Mulready was tall, manly in form, and handsome in his age no less than in the prime of manhood. His features were finely cut, his eyes bright and clear to the last, the mouth severe but by no means sensual; his face had, when circumstances called it forth, a sarcastic expression, and his frown, as we have sometimes seen it, was positively terrible. Though unhappy in his domestic relations, and no doubt of an impetuous temperament, he was generally beloved by those who knew him intimately, and especially by the younger members of the profession, to whom he was ever ready to tender serviceable advice. His widow—a sister of the late John Varley, to whom he was married, according to his own statement, when he was only seventeen—survives him, and, of course, will receive the "widow's pension" of the Royal Academy. They had long been separated, and the "skeleton in the house" of the great artist was the wife who should have been his companion and the solace of his age.

His friend Mr. Linnell painted a portrait of him about the year 1830, when the distinguished landscape-painter, hopeless of finding patronage for works that now fetch enormous prices, maintained himself by portraiture; and noble pictures he made of many of his sitters. The photograph of Mulready, taken a short time before his death, is a far less satisfactory likeness than Mr. Linnell's picture. He was buried—privately, as was his wish—at the cemetery, Kensal Green, on the 13th of July.

## MR. ALFRED GATLEY.

Among the British sculptors long resident in Rome was Mr. Alfred Gatley, whose genius ought to have gained for him a reputation in some degree, at least, commensurate with his merits, but which, unfortunately for the possessor, it did not acquire; so true is it that however much a man may deserve, he cannot command success. His death at Rome in the month of July is said to

have been accelerated by professional disappointment.

Mr. Gatley was descended from an ancient and honourable family long settled in Cheshire. He studied in the *atelier* of Mr. Baily, R.A., and first appeared as an exhibitor at the Academy in 1841, when he contributed the 'Bust of a Gentleman.' For the next eleven or twelve years his works were seen in the Academy with few intervals; they consisted chiefly of busts and designs for mural monuments. Among the former were those of the late Archbishop of Canterbury, Espartero, the Spanish general, of Hooker, the old author of "Ecclesiastical Polity," executed for the Benchers of the Inner Temple; and of some of the leading gentry of his native county. The latest of his sculptures in the Academy were a head in marble, entitled, 'The Angel of Mercy,' and a 'Design for a Mural Monument,' these were sent, in 1853, from Rome, where he was then resident, and up to the period of his death.

But the work which showed of what "real stuff" this sculptor was made, is the noble bas-relief of 'Pharaoh and his Host,' exhibited—with two statues, 'Night' and 'Echo,' and four marble statuettes of recumbent animals, lions, a lioness, and a tiger—last year at the International Exhibition. Of the bas-relief it may be said that there is not a sculptor in Europe who would not consider it an honour to have been its author. The following remarks—part of a notice published in the *Queen* newspaper shortly after the news of his decease reached England—are evidently penned by a friendly, but not partial, hand:—"It has been truly said of Alfred Gatley by one who knew him, and who loved him, that his genius was of too high a character for this matter-of-fact age. This was very clearly shown at the Great Exhibition of 1862, where he exhibited his magnificent bas-relief of 'Pharaoh and his Host.' That work and his 'Song of Miriam' (both executed for Christie Miller, Esq.) are among the noblest productions of modern Art, yet (although no one had the hardihood to attack them) they attracted little attention beside the more meretricious charms of 'The Reading Girl' and the 'Zenobia'—said to be by Miss Hosmer, but really executed by an Italian workman at Rome. Mr. Gatley visited England during the Exhibition, but returned to Rome a disappointed man. An attempt was made by some of his friends to bring his great merits before the public in such a form as to obtain, at least, an honest verdict; but the influence of the 'Roman *clique*' proved too strong; and the publications which assume to represent Art in this country either passed him over altogether, or dismissed him with the faintest of praise.\* He went back sore at heart; and being attacked with dysentery a short time ago, after a very brief illness, he succumbed, thus adding one more to the roll of that brave and noble army of the martyrs who fight the good fight to the end, and will sell neither their souls as men, nor their consciences as artists, for a greater or a less share of this world's pelf. Alfred Gatley is buried at Rome, and thanks to the kind liberality of Mr. Christie Miller (his most constant friend and patron), his desire to have one of his own 'Lions' placed over his grave will be attended to."

\* We have no idea who composed the "Roman *clique*" referred to by the writer, and must exclude ourselves from the censure expressed at the end of the above paragraph, for the *Art-Journal* spoke most favourably of the 'Pharaoh' bas-relief, and in no uncomplimentary terms of the 'Miriam.' We reprint what we said of them at the time:—"Mr. Gatley's grand bas-relief, 'Pharaoh and his Army in the Red Sea,' challenges criticism as one of the most arduous works attempted in modern times. To history it is scrupulously true in Egyptian type of feature, and the accessories of head-dress, chariot, and horse-trappings. In Art, unlike works surrendered, as the mode now is, to the allurements of pictorial treatment, this severe composition conforms to the true principles of bas-relief as taught by the Greeks. In modelling and execution each figure is firm and vigorous, and thus partakes of the style found among the early Greeks rather than of the generalised manner usual with the later Romans. An intractable subject—the overthrow of an army in a sea—has betrayed the artist into an extravagance, an excess, from which the companion work, 'The Song of Miriam,' now in course of execution, is delivered. In a day when stereotyped commonplace, prettily posed, and smoothly polished, commands popular applause, it becomes the critic's duty to direct attention to any work which, like this bas-relief, boldly asserts a manly originality."—[Ed. A.-J.]

\* A picture of a similar subject was exhibited at the Academy in 1848: it was called in the catalogue 'A Gravel Pit,' painted in 1807 or 1808; but this was a different work.



## HISTORY OF CARICATURE AND OF GROTESQUE IN ART.

BY THOMAS WRIGHT, M.A., F.S.A.  
THE ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

CHAPTER VIII.—Grotesque faces and figures.—Prevalence of the taste for ugly and grotesque faces.—Some of the popular forms derived from antiquity: the tongue lolling out, and the distorted mouth.—Horrible subjects: the man and the serpents.—Allegorical figures: gluttony and luxury.—Other representations of clerical gluttony and drunkenness.—Grotesque figures of individuals, and grotesque groups.

To unrefined and uneducated minds no object conveys so perfect a notion of mirth as an ugly and distorted face. Hence it is that among the common peasantry at a country fair few exhibitions are more satisfactory than that of grinning through a horse-collar. This sentiment is largely exemplified in the sculpture especially of the middle ages, a long period, during which the general character of society presented that want of refinement which we now observe chiefly in its least cultivated classes. Among the most common decorations of our ancient churches and other mediæval buildings, are grotesque and monstrous heads and faces. Antiquity, which lent us the types of these monstrosities, saw in her Typhons and Gorgons a signification beyond the surface of the picture, and her grotesque masks had a general meaning, and were in a manner typical of the whole field of comic literature. The mask was less an individual grotesque to be laughed at for itself, than a personification of comedy. In the middle ages, on the contrary, although in some cases certain forms were often regarded as typical of certain ideas, in general the design extended no farther than the forms which the artist had given to it; the grotesque features, like the grinning through the horse-collar, gave satisfaction by their mere ugliness. Even the application, when such figures were intended to have one, were coarsely satirical, without any intellectuality, and, where they had a meaning beyond the plain text of the sculpture or drawing, it was not far-fetched, but plain and easily understood. When the Anglo-Saxon drew the face of a bloated and disfigured monk, he no doubt intended thereby to proclaim the popular notion of the general character of monastic life, but this was a design which nobody could misunderstand, an interpretation which everybody was prepared to give to it. We have already seen various examples of this description of satire, scattered here and there among the immense mass of grotesque sculpture which has no such meaning. The great mass, indeed, of these grotesque sculptures appears to present mere variations of a certain number of distinct types which had been handed down from a remote period, some of them borrowed perhaps involuntarily from antiquity. Hence we naturally look for the earlier and more curious examples of this class of Art to Italy and the south of France, where the transition from classical to mediæval was more gradual, and the continued influence of classical forms is more easily traced. The early Christian masons appear to have caricatured under the form of such grotesques the personages of the heathen mythology, and to this practice we perhaps owe some of the types of the mediæval monsters. We have seen in a former chapter a grotesque from the church of Monte Majour, near Nismes, the original type of which had evidently been some burlesque figure of Saturn eating one of his children. The classical mask doubtless furnished the type for those figures, so common in mediæval sculpture, of faces with disproportionately large mouths; just as another favourite class of grotesque faces, those with distended mouths and tongues lolling out, were taken originally from the Typhons and Gorgons of the ancients. Many other popular types of faces rendered artificially ugly are mere exaggerations of the distortions produced on the features by different operations, such, for instance, as that of blowing a horn.

The practice of blowing the horn is, indeed, peculiarly calculated to exhibit the features of the face to disadvantage, and was not overlooked by the designers of the mediæval decorative sculp-

ture. One of the large collection of casts of sculptures from French cathedrals exhibited in the museum at South Kensington, has furnished the two subjects given in our cut No. 1. The first is represented as blowing a horn, but he is producing the greatest possible distortion in his features, and especially in his mouth, by drawing the horn forcibly on one side with his left hand, while he pulls his beard in the other direction with the right hand. The force with which he is supposed to be blowing is perhaps represented by the distortion of his eyes. The face of the lower figure is in at least comparative repose. The design of representing general distortion in the first is further shown by the ridiculously unnatural position of the arms. Such distortion of

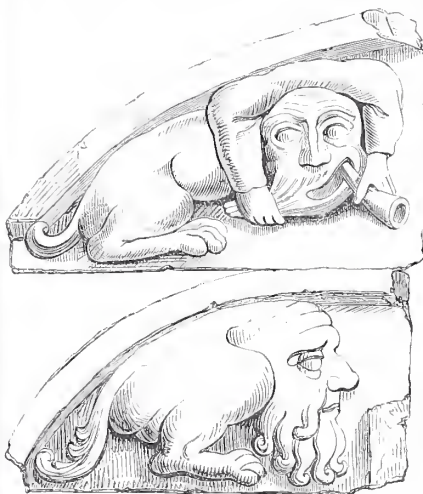


Fig. 1.—GROTESQUE MONSTERS.

the members was not unfrequently introduced to heighten the effect of the distortion of the face; and, as in these examples, it was not uncommon to introduce as a further element of grotesque, the bodies, or parts of the bodies, of animals, or even of demons.

Another cast in the Kensington Museum is the subject of our cut No. 2, which presents the same idea of stretching the mouth. The subject is here exhibited by another rather mirthful looking individual, but whether the exhibitor is intended to be a goblin or demon, or whether he is merely furnished with the wings and claws of a bat, seems rather uncertain. The bat was looked upon as an unpropitious if not an unholy animal; like the owl, it was the com-



Fig. 2.—DIABOLICAL MIRTH.

panion of the witches, and of the spirits of darkness. The group in our cut No. 3 is taken from one of the carved stalls in the church of Stratford-upon-Avon, and represents a trio of grimacers. The first of these three grotesque faces is lolling out the tongue to an extravagant length; the second is simply grinning; while the third has taken a sausage between his teeth to render his grimace still more ridiculous. The number and variety of such grotesque faces, which we find scattered over the architectural decoration of our old ecclesiastical buildings, are so great that I will not attempt to give any more particular classification of them. All this church decoration was calculated especially to produce

its effect upon the middle and lower classes, and mediæval Art was, perhaps more than anything else, suited to mediæval society, for it belonged to the mass and not to the individual. The man who could enjoy a match at grinning through horse-collars, must have been charmed by the grotesque works of the mediæval stone sculptor and wood carver; and we may add that these display, though often rather rude, a very high degree of skill in Art, a great power of producing striking imagery.

These mediæval artists loved also to produce horrible objects as well as laughable ones, though even in their horrors they were continually running into the grotesque. Among the adjuncts to these sculptured figures, we sometimes meet with instruments of pain, and very talented attempts to exhibit this on the features of the victims. The creed of the middle ages gave great scope for the indulgence of this taste in the infinitely varied terrors of purgatory and hell; and, not to speak of the more crude descriptions that are so common in mediæval popular literature, the account to which these descriptions might be



Fig. 3.—MAKING FACES.

turned by the poet as well as the artist are well known to every reader of Dante. Coils of serpents and dragons, which were the most usual instruments in the tortures of the infernal regions, were always favourite objects in mediæval ornamentation, whether sculptured or drawn, in the details of architectural decoration, or in the initial letters and margins of books. They are often combined in forming grotesque tracery with the bodies of animals or of human beings, and their movements are generally hostile to the latter. We have already seen, in previous chapters, examples of this use of serpents and dragons, dating from the earliest periods of mediæval Art; and it is perhaps the most common style of ornamentation in the buildings and illuminated manuscripts in our island from the earlier Saxon times to the thirteenth century. This ornamentation

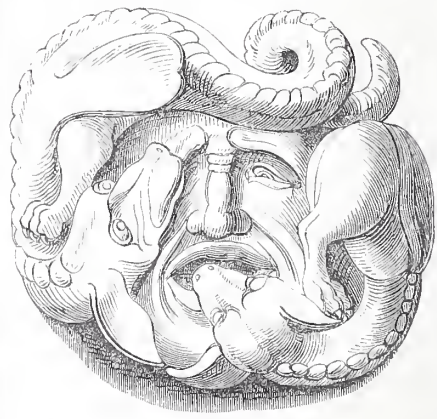


Fig. 4.—HORROR.

is sometimes strikingly bold and effective. In the Cathedral of Wells there is a series of ornamental bosses, formed by faces writhing under the attacks of numerous dragons, who are seizing upon the lips, eyes, and cheeks of their victims. One of these bosses, which are of the thirteenth century, is represented in our cut No. 4. A large, coarsely featured face is the victim of two dragons, one of which attacks his mouth, while the other has seized him by the eye. The expression of the face is strikingly horrible.

The higher mind of the middle ages loved to see inner meanings through outward forms; or, at least, it was a fashion which manifested itself most strongly in the latter half of the twelfth



century, to adapt these outward forms to inward meanings by comparisons and moralisations; and under the effect of this feeling certain figures were at times adopted, with a view to some other purpose than mere ornament, though this was probably an innovation upon mediæval Art. The tongue lolling out, taken originally, as we have seen, from the imagery of classic times, was accepted rather early in the middle ages as the emblem or symbol of luxury; and, when we find

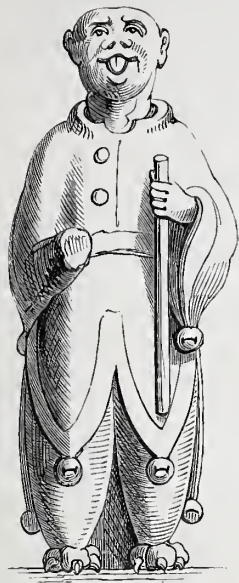


Fig. 5.—GLUTTONY.

it among the sculptured ornaments of the architecture especially of some of the larger and more important churches, it implied probably an allusion to that vice—at least the face presented to us was intended to be that of a voluptuary. Among the remarkable series of sculptures which crown the battlements of the cloisters of Magdalen College, Oxford, executed a very few years after the middle of the fifteenth century, amid many figures of a very miscellaneous character,



Fig. 6.—LUXURY.

there are several which were thus, no doubt, intended to be representatives of vices, if not of virtues. I give two examples of these curious sculptures.

The first (Fig. 5) is generally considered to represent gluttony, and it is a remarkable circumstance that, in a building the character of which was partly ecclesiastical, and which was erected at the expense and under the directions of a great

prelate, Bishop Wainflete, the vice of gluttony, with which the ecclesiastical order was especially reproached, should be represented in ecclesiastical costume. It is an additional proof that the detail of the work of the building was left entirely to the builders. The coarse, bloated features of the face, and the "villainous" low forehead, are characteristically executed; and the lolling tongue may perhaps be intended to intimate that, in the lives of the clergy, luxury went hand in hand with its kindred vice. The second of our examples (Fig. 6) appears by its different characteristics (some of which we have been unable to introduce in our woodcut) to be intended to represent luxury itself. Sometimes qualities of the individual man, or even the class of society, are represented in a manner far less disguised by allegorical clothing, and therefore much more plainly



Fig. 7.—DRUNKENNESS.

to the understanding of the vulgar. Thus in an illuminated manuscript of the fourteenth century, gluttony is represented by a monk devouring a pie alone and in secret, and drunkenness by another monk, who has obtained the keys and found his way into the cellar of his monastery, and is there indulging his love for good ale in similar secrecy. It is to be remarked that here, again, the vices are laid to the charge of the clergy. Our cut No. 7, from a bas-relief in Ely Cathedral, given in Carter's "Specimens of Ancient Sculpture," represents a man drinking from a horn, and evidently enjoying his employment, but his costume is not sufficiently characteristic to betray his quality.

The subject of grotesque faces and heads naturally leads us to that of monstrous and grotesque



Fig. 8.—A STRANGE MONSTER.

bodies and groups of bodies, which has already been partly treated in a former chapter, where we have noticed the great love shown in the middle ages for monstrous animated figures, not only monsters of one nature, but, and that especially, of figures formed by joining together the parts of different, and entirely dissimilar, animals, of similar mixtures between animals and men. This, as stated above, was often effected by joining the body of some nondescript animal to a human head and face; so that, by the disproportionate

size of the latter, the body, as a secondary part of the picture, became only an adjunct to set off still further the grotesque character of the human face. More importance was sometimes given to the body combined with fantastic forms, which baffle any attempt at giving an intelligible description. The accompanying cut (Fig. 8) represents a winged monster of this kind; it is taken from one of the casts from French churches exhibited in the Kensington Museum.

Sometimes the mediæval artist, without giving any unusual form to his human figures, placed them in strange postures, or joined them in singular combination. These latter are commonly of a playful character, or sometimes they represent droll feats of skill, or puzzles, or other sub-



Fig. 9.—ROLLING TOPSY TURVY.

jects, all of which have been published pictorially and for the amusement of children down to very recent times. There were a few of these groups which are of rather frequent occurrence, and they were evidently favourite types. One of these is given in the annexed cut (Fig. 9): it is taken from one of the carved *misereres* of the stalls in Ely Cathedral, as given in Carter, and represents two men who appear to be rolling over each other. The upper figure exhibits animal's ears on his cap, which seem to proclaim him a member of the fraternity of fools: the ears of the lower figure are concealed from view. This group is not a rare one, especially on similar monuments in France, where the architectural antiquaries have a technical name for it; and this shows us how even the particular forms of Art in the middle ages were not confined to any particular country,



Fig. 10.—A CONTINUOUS GROUP.

but more or less, and with exceptions, pervaded all those which acknowledged the ecclesiastical supremacy of the Church of Rome; whatever peculiarity of style it took in particular countries, the same forms were spread through all western Europe. Our next cut (Fig. 10) gives another of these curious groups, consisting, in fact, of two individuals, one of which is evidently an ecclesiastic. It will be seen that, as we follow this round, we obtain, by means of the two heads, four different figures in so many totally different positions. This group is taken from one of the very curious seats in the cathedral of Rouen in Normandy, which were engraved and published in an interesting volume by the late Monsieur E. H. Langlois.



## PICTURE SALES.

WE resume, from last month's notice, our record of the sales by auction which have taken place during the season now almost, if not quite, at its close.

On the 26th of June, Messrs. Christie, Manson, and Woods sold off the works of Mr. E. W. Cooke, A.R.A., amounting to about ninety oil-pictures, and forty drawings in water-colours and pencil. Of the latter, the 'Group of Venetian Tracacoli,' in water-colours, sold for 80 gs. (Crofts). The chief oil-pictures were:—'Bay of Monaca,' 67 gs. (Wyatt); 'Finale—Promontory of Lunacella,' 91 gs. (Hamilton); 'Finale—Brescia and Limestone Cliff tunnelled for the Cornice Road,' 58 gs. (Brown); 'Genoa, with its Hill Fortifications,' 77 gs. (Wyatt); 'La Spezia, from the Capuchin Convent,' 67 gs. (Wyatt); 'Leghorn—the ancient Roman Towers and Carrara Mountains in the Distance,' 48 gs. (White); 'Rome—Stone Pines at the Entrance of the Villa Pamphili Doria, on the Janiculum Hill,' 60 gs. (Wyatt); 'Rome—Fountains and Stone Pines in the Villa Pamphili Doria, the Encampment of the French in 1848,' 92 gs. (Hamilton); 'Rome,' 79 gs. (Kirby); 'Bay of Naples,' 94 gs. (Rippe); 'Cupri, and the Mountains of St. Angelo,' 76 gs. (Johnstone); 'Castel-a-Mare,' 57 gs. (Vokins); 'Amalfi, from the Convent,' 77 gs. (Johnstone); 'Capo d'Orso, Gulf of Salerno,' 94 gs. (Hamilton); 'San Giorgio,' 80 gs. (Hamilton); 'Salerno—Hauling in the Seine Net,' 96 gs. (Rippe); 'The Rock of Alicante, Spain,' 235 gs. (purchaser's name not announced); 'Church of the Armenian Convent, Venice,' 145 gs. (Kirby); 'Interior of St. Mark's, Venice,' 285 gs. (Hamilton). The gross result of the sale was about £5,300.

An important collection of English pictures, principally, was disposed of in the same rooms on the 27th of June; these works, so far as we could learn, were the property of more than one individual. The principal pictures were:—'Canterbury Meadows,' with three cows in a stream; and its pendant, 'A Highland Scene,' sheep in the distance, two cabinet specimens by T. S. Cooper, A.R.A., 147 gs. (Crofts and Hamilton); 'The Artist's own Studio,' W. P. Frith, R.A., 112 gs. (Hamilton); 'The Pink Boy,' Gainsborough, a replica of the well-known picture, 235 gs. (W. Smith); 'Genoa—Sunset,' A. Wilson, of Rome, 120 gs. (Livingston); 'The Choice of Hercules,' D. Maclise, R.A., 171 gs. (Earl); 'Cattle in the Highlands,' the engraved picture by the Belgian artist Verboeckhoven, 210 gs. (Gardner). A series of thirty-two pictures by J. D. Wingfield, including sixteen original compositions, views of Hampton Court, with historical subjects introduced, and sixteen copies from celebrated pictures, among them the beauties of the court of Charles II., after Lely; Nelly O'Brien and Mrs. Hunter, after Reynolds; the 'Blue Boy,' after Gainsborough; and portraits after Vandyke, Rubens, Titian, Murillo, and others; the whole painted on the eight panels of a four-leaf screen, 335 gs. (Colnaghi); 'Cola di Rienzi,' W. Holman Hunt, 160 gs. (Earl); 'The Bramble in the Way,' J. C. Hook, R.A., £100 (Hamilton); 'The Corn-field,' J. Linnell, 335 gs. (Leggatt); 'Head of a Dog,' Sir E. Landseer, 325 gs. (Earl); 'Afternoon,' T. Creswick, R.A., dated 1845, and in the International Exhibition last year, 460 gs. (Bodichon); 'Reason and Faith,' J. Faed, 220 gs. (Armstrong); 'Baix, from the Monastery of Camaldoli,' R. Wilson, 100 gs. (Gambadella); 'Coast Scene—Smugglers on the look out,' G. Chambers, £100 (Cox); 'The Artisan's Family,' E. Frère, 110 gs. (Earl); 'Procession in Henry IV.'s Chapel,' E. Goodall, 120 gs. (Gilbert); 'The Star of Bethlehem,' F. Leighton, in the exhibition of the Royal Academy last year, 200 gs. (Agnew); 'Les Regrets,' De Groux, 125 gs. (Hamilton); 'Grandfather's Portrait,' W. H. Knight, 139 gs. (Leggatt); 'Dr. Jenner's Volunteer,' Maguire, 105 gs. (Armstrong); 'Portraits of Mrs. Hartley and her Child,' the former as a Bacchante carrying the child, an infant Bacchanal, on her shoulder, Reynolds. This splendid picture was exhibited at the Royal Academy in 1775, with the celebrated 'Strawberry Girl' by the

same artist, where they were bought by the Earl of Carysfort, at whose sale this picture was purchased by the late owner. It has been engraved several times, and was exhibited last year at the International Exhibition, and also at the British Institution. The first offer was 1,000 gs., it subsequently rose to 1,850 gs., for which sum it was knocked down to Mr. Armstrong. 'Portrait of Mrs. Lyne,' a member of the Scaforth family, Reynolds, engraved in mezzotinto by Grozer, 450 gs. (Armstrong); 'The Feigned Death of Juliet,' exhibited in Paris in 1855, where it gained the gold medal, also in the Royal Academy in 1858; and 'Paolo and Francesca,' exhibited at the Academy in 1861, both by F. Leighton, 500 gs. (Hamilton); 'The Children of Judah,' W. C. T. Dobson, A.R.A., 320 gs. (Hamilton). The following six pictures, all very notable works, were painted expressly for their late owner, Mr. Edward Rose Tunno, of Warnford Park, Hampshire, with the exception of that by Landseer, which was bought from the Royal Academy exhibition in 1830. 'Le Pourceaugnac and the Doctors,' G. S. Newton, R.A., dated 1824, 910 gs. (Agnew); 'Boulogne Fishermen,' W. Collins, R.A., painted in 1830, 370 gs. (Moore); 'River Scene,' with architecture and figures, a composition, Sir A. W. Callcott, R.A., 510 gs. (Agnew); 'Mary Queen of Scots leaving Lochleven Castle,' Wilkie, dated 1837, 760 gs. (Rought); 'Canine Attachment,' Sir E. Landseer, R.A., 1,010 gs. (Haines); 'The First Voyage,' W. Mulready, R.A.; 500 gs. were at once offered for this admirable cabinet picture; after a keen competition it fell to the bidding of Messrs. Agnew for 1,450 gs. The whole sale realised nearly £15,589.

Messrs. Christie & Co. sold, on the 4th of July, at their rooms in King Street, a collection of pictures by the old masters, including, as was stated, "many fine works, the property of a baronet, collected prior to the year 1780." The most conspicuous were 'The Marriage of St. Catherine,' by Nicholas Poussin, a large composition, mentioned in Smith's *Catalogue Raisonné*, from the collection of the Earl of Ashburnham, 185 gs. (Kebble); 'The Virgin and Infant,' Murillo, 180 gs. (Colnaghi); 'Man-of-war and Fishing-boats in Shallow Water,' W. Van der Velde, engraved by Canot, 100 gs. (J. M. Smith); 'A Landscape,' Hobbema; this little gem, which measures only eighteen inches by twenty inches, is described in Smith's *Catalogue*, vol. vi, page 139, and was formerly in the possession of Mr. Dawson Turner; it was knocked down for the sum of 400 gs. (Nieuwenhuys, of Paris); 'Herdsmen with Cattle,' Nicholas Berghem; another small gem, sixteen inches by nineteen inches, spoken of in Smith's *Addenda* to his *Catalogue*, page 814, formerly in the gallery of the Earl of Orford, when it sold for 500 gs.; it now reached 520 gs. (Thorpe); 'Samson and Delilah,' a large gallery picture by Jan Steen, 135 gs. (Wilson); 'Interior of the Gallery of the Archduke Leopold,' with the artist, Gonzales Coynes, in conversation with his patron—many of the known works of the painter may be recognised on the walls—106 gs. (Kebble); this picture was formerly in the possession of Gen. Sir John Murray; 'A Forest Scene on the Bank of a River,' Van Hayen, with a hunting-party introduced by P. Wouvermans, £100 (Kebble); 'Dutch Coast,' with a man-of-war and boats, storm approaching, L. Backhuysen, 110 gs. (Thorpe); 'Sea-port on the Levant,' Lingelbach, signed and dated 1668, 150 gs. (G. Gilbert).

On the 11th of July, Messrs. Christie & Co. sold a number of pictures, with very few exceptions the works of modern English painters, collected from various sources. The sale included:—'The Road anterior to Rails,' 'An English Horse-Fair,' and 'A Farmyard,' three excellent pictures by J. F. Herring, 216 gs. (Webster and Osborne); 'Tintoretto painting the Portrait of his Dead Daughter,' by David, the distinguished French artist, 105 gs. (Pereival); 'A Jewish Synagogue—the Carrying of the Law,' S. Hart, R.A., 70 gs.; 'Loch Katrine,' P. Nasmyth, 285 gs. (Palmer); 'Repose,' a gipsy encampment, 66 gs.; and 'Landscape,' with peasants in a storm, both by Morland, 54 gs. (Bocquet); 'River Scene,' with felled timber, a cart and

peasants, 'The Strid, in Wharfedale,' both by T. Creswick, R.A., 147 gs. (Holmes and Gambart); 'River Scene,' and 'Forest Scenery,' a pair, by the same artist, the latter picture having deer introduced by R. Ansdell, A.R.A., 294 gs. (Aekermann); 'Highland Scene,' with sheep, T. S. Cooper, A.R.A., 115 gs. (Newman); 'Bacharach, on the Rhine,' Müller, 155 gs. (Bourne).

In the same rooms a collection of water-colour drawings was sold on the 13th of July. Among the most prominent were:—'Sidon,' J. M. W. Turner, 188 gs. (Vokins); 'Suez,' the companion, 191 gs. (Cox); the five following are by Copley Fielding, 'Staffa,' 100 gs. (Grundy); 'Rydal Water,' 170 gs. (Vokins); 'Arundel Castle,' 255 gs. (Vokins); 'Plymouth Sound,' 185 gs. (Cox); 'Sea View,' 240 gs. (Cox). The above drawings are from the collection of the late Mr. James Wadmore, of Clapton. Those hereafter mentioned were a "different property."—'Landscape, with a man sawing timber in the foreground, and the 'Pirate's Isle,' both by D. Cox, 208 gs. (Grundy, of Manchester); 'Changing the Pasture,' F. Tayler, 166 gs. (Cox); 'A View in Sussex,' Copley Fielding, 100 gs. (Cox).

From a collection of drawings and paintings sold by Messrs. Christie & Co., on the 18th of July, we select the following as the most important items:—'Abbey Pool,' a very fine drawing by Turner, formerly in the possession of the late Earl of Aberdeen, 325 gs. (Vokins). Messrs. Vokins also bought two excellent examples of De Wint's pencil, 'Jaques and the Stag,' and 'A Cornfield,' 130 gs. The paintings included 'The Peacock at Home,' G. Lance, 155 gs. (Bennett); 'The Rest by the Way,' figures by C. Baxter, the landscape by H. Bright, 145 gs. (Bennett); 'Repose,' T. S. Cooper, A.R.A., 175 gs. (Wilcox); 'John Gilpin detained in his Shop by his Lady Customers,' E. M. Ward, R.A., 200 gs. (Greenwood); 'Classic Landscape,' F. Danby, A.R.A., 114 gs. (Moore).

## ART-UNION OF LONDON.

The following selections have been made by prizeholders, in addition to those previously reported:—

From the Royal Academy.—'Sit Up,' by A. Provis, £50; 'Sophia Western,' S. Sidley, £40; 'Meaning Mischief,' A. E. Patten, £38; 'Fort d'Ambleteuse,' J. J. Wilson, £25; 'Near Tible Hedingham, Essex,' E. L. Meadows, £25; 'The Thames at Great Marlow,' A. Barland, £25; 'Water-mill on the Thames, near Pangbourne,' J. J. Wilson, £21; 'Castell Dinas Bran, Llangollen, North Wales,' F. H. Henshaw, £20; 'Cottages, East Kent,' J. J. Wilson, £20; 'In Thorsgill Wood, Yorkshire,' H. J. Boddington, £20, &c. &c.

From the British Institution.—'Trawlers getting in their Nets, Yorkshire Coast,' J. Meadows, sen., £30; 'Will you Buy?' E. G. Girardot, £25; 'View near Haslemere, Surrey,' J. B. Smith, £20; 'The Past,' Miss K. Swift, £20; 'Harvest Time,' H. B. Gray, £20, &c. &c.

From the Society of British Artists.—'Labour's Sanctities,' T. Heaphy, £63; 'Going to the Ferry,' J. Tennant, £50; 'Morning on the Thames,' J. Tennant, £50; 'In the Fields, Worcester,' B. W. Leader, £50; 'View looking up Loch Lomond,' A. Clint, £50; 'View from Rustall Common,' J. Tennant, £47 5s.; 'Conway,' C. L. Coppard, £40; 'Cows at the Spring Pool,' G. Cole, £40; 'A Path through a Welsh Wood,' H. J. Boddington, £35; 'Scene near Richmond, Surrey,' J. Tennant, £35; 'The Country Doctor,' H. H. Emmerson, £25; 'Winter Scene—Farmyard,' W. Lerry, £25; 'Near the Mumbles,' J. Webb, £25; 'The Cap and Feather,' E. J. Cobbett, £21; 'Cottages by the Sea,' C. Henry, £20; 'A Still Pool on the Llugwy, North Wales,' G. Mawley, £20; 'A Yellow-hammer's Nest,' T. Worsey, £20, &c. &c.

From the Institute of Painters in Water-Colours.—'A Flood on the Conway, North Wales,' D. H. McKewan, £47 10s.; 'The Old Hall, Hardwick, Derbyshire,' W. Bennett, £42; 'My Mother bids me bind my Hair, &c.,' H. Warren, £40; 'Sennen, Cornwall,' J. G. Philip, £20; 'Tralbach from the Moselle,' Mrs. W. Oliver, £15 15s.; 'Sad,' J. Absolon, £15 15s.; 'Ostend Beach,' E. Hayes, £11.

From the Society of Painters in Water-Colours.—'A Norwegian Fjord, on a Calm Summer's Night,' G. Rosenberg, £35; 'The Thames at Richmond,' W. C. Smith, £35; 'Cornfield, Garton,' C. Davidson, £35; 'Domaso—Lago di Como,' W. C. Smith, £25; 'Arundel Park,' D. Cox, jun., £25; 'Gipsy at a Spring,' O. Oakley, £20; 'View in the Campagna of Rome,' A. Glenzie, £18; 'Sunset at Gotha,' W. Callow, £15; 'At Antwerp,' W. Callow, £15; 'River Side, Early Morning,' H. Gastineau, £10.

From the Female Artists.—'Grandmother's Lesson,' Miss B. Newman, £15.

From the Royal Hibernian Academy.—'Game,' W. Duffield, £21; 'Flood in the River Dargle, County Wicklow,' J. Faulkner, R.H.A., £50.



## THE ROYAL ACADEMY.

## THE COMMISSIONERS' REPORT.

WE cannot say how this Report will be received by the Royal Academy, but there is no doubt that it will give exceeding satisfaction to the public—to that portion of it more especially which regards Art as of right entitled to national aid and protection. The document is of great value, remarkably clear, concise, and convincing. The Commissioners have so worked as to entitle them to the gratitude of the country; the results of their labours will have immense influence on British Art, rescuing it from the low position in which the legislature has always placed it, and raising it to an eminence it is able to occupy with honour—by the efforts of its many eminent professors in painting, sculpture, architecture, and engraving.

At present we shall consider only the Report: to the evidence on which the views and recommendations of the Commissioners are based, we shall direct attention in due course.

Although no active steps will be taken until Parliament again meets, the public know with accuracy all that is contemplated to give vigour to the Academy, a salutary influence to Art, and a strong stimulus to the profession.

Those who are familiar with the course taken by the conductors of the *Art-Journal* during the many years past, will do us the justice to note that the views of the Commissioners have been our views—with reference to the merits as well as the shortcomings of the Royal Academy. In nearly all the arguments for and against the institution we have preceded them. Year after year we have endeavoured to explain that manifest evils were of easy remedy, while we have earnestly contended that the good accomplished by the Academy was unquestionable, and that the nation owed to it a large debt for benefits conferred on Art and on artists, giving vigour to the one, and a *status* to the other. But for the Royal Academy, indeed, Art would not have been "a profession" in England.

To us, as to the Commissioners, it always seemed clear that the Academy, although it had no legal, had a moral right to the small accommodation the country gave to it in Trafalgar Square. To us and to them it is evident that (with few exceptions) the best artists are sure of ultimate election into the body; and that ample, if not sufficient, advantages are accorded to those who, though not members, are respected contributors to its annual exhibitions; that, in the words of the Report, "its honours have been objects of emulation to the great body of artists, and an order of merit to the most distinguished."

It is notorious, however, that arrangements that might have been satisfactory in 1768, are by no means so in 1863; and it argued a culpable selfishness on the part of the Royal Academy that they rejected all appeals for requisite changes, treated suggestions for reforms as insults and injuries, and resolutely refused to regard themselves as trustees for the public, by whom they were indirectly, if not directly, supported. It is a body enjoying all the advantages of a public institution without its responsibilities. It consistently set at nought all demands for improvement; persisted in believing and proclaiming that its members were answerable for their acts to none but themselves; with the power to do much service, it did as little as it could, and so impressed the universal mind of the country that its prosperity was rather a theme for regret than rejoicing. It is, in a word, the most *unpopular* institution of Great Britain. The members were continually

warned (by us as well as by others, regularly once a year at least) that if they did not reform their society, so as to render it in some degree commensurate with the advanced character of the age, rude hands would be employed to do their work, and they would be subjected to changes infinitely greater and more sweeping than such as would at the time have satisfied the public and the profession.

This is now done: happily, not by "rude" hands—although the constitutional and practical changes contemplated and "recommended" are far larger and more comprehensive than had been anticipated; and although, when these are carried out, the Royal Academy will be to all intents and purposes a *new* institution. What these changes are we purpose to explain.

On the 2nd of February, 1863, a commission was issued to Earl Stanhope, Lord Hardinge, Lord Elcho, Sir Edmund Walker Head, William Stirling, Harry Danby Seymour, and Henry Reeve, Esqs., to—

"Inquire into the present position of the Royal Academy in relation to the Fine Arts, and into the circumstances and conditions under which it occupies a portion of the National Gallery, and to suggest such measures as may be required to render it more useful in promoting Art, and in improving and developing public taste."

Their "Report" is dated the 10th of July, 1863. They examined many witnesses, and obviously set themselves to the work with diligence and zeal. They were all men of undoubted honour, of much practical knowledge, and their verdict, whatever it may have been, was sure to merit confidence and to be received with respect. Their first thought was given to the anomaly apparent in the constitution of the Academy, existing, as it does, by virtue of "a Royal Instrument, dated December 10, 1768;" considering it would be far more satisfactory if it rested on a royal charter to be granted by the crown, such charter "giving to the Academy a clear and definite public character, instead of the anomalous and ambiguous position which, under the instrument of 1768, it may be held to occupy."

We may take for granted that this recommendation will be accepted and acted upon by the crown, the parliament, and the Academy, while the public will endorse the opinion of Lord Taunton, that the present relation between the sovereign and the Academy ought to be maintained, inasmuch as it is—

"Very useful both to the throne and to the artists of this country. To the throne it gives that kind of lustre which the cultivation of the Arts and the patronage of the Arts confer upon persons in that elevated station; while, undoubtedly, to the artists it gives encouragement of a most gratifying kind."

The Commissioners then proceed to state their conviction that—

"The constitution of the Academy should rest on a wider and more liberal basis, and that it should be made more useful than it is at present in promoting Art, and in aiding the development of public taste. We think that it should be viewed as a great national institution for the promotion of Art, and that, by the grant of a charter as well as by the rules which it should frame, its public character and duties should be distinctly recognised and defined."

It is therefore proposed that the members of the Academy be extended from its present number of *forty* academicians and two academicians engravers, to *fifty*, the eight members thus to be elected being chosen in the first instance from the classes of architects and sculptors—architecture and sculpture not being at present adequately represented in the body.

It is the introduction of the "lay element" into the Royal Academy that, while it will take the public by surprise, supplies the surest foundation for its beneficial working hereafter. To this "novelty" the members of the Academy have "strong objections." It is, indeed, we believe, the great bugbear that terrifies the whole body, and perhaps the only one of the "recommendations" against which a resolute stand will be made. We quote the following important passage from the Report:—

"We are, therefore, of opinion that to the fifty professional academicians there should be added ten members not being artists. We propose to leave their election to the Academy in general assembly, but subject to the confirmation of the crown. In our opinion they should be appointed for a period of five years, but should be re-eligible."

The Academy will thus consist of fifty professional and ten unprofessional members. With respect to the Associates, who now number twenty, it is proposed to increase that number to fifty, "with power to fix hereafter a larger number, with the assent of the crown," and to decree that such associates shall be members of the corporate body, and jointly with the academicians shall constitute the general assembly." This recommendation has, it appears, been contested—Sir Charles Eastlake suggesting that the existing number (of twenty) might be advantageously reduced.

Such, then, are the principal changes recommended by the Commissioners to be introduced into the Royal Academy, in so far as its members are concerned. It will hereafter consist of one hundred and ten members—*i.e.*, fifty professional members, ten lay members, and fifty associate members; and these will be the governing body of the Royal Academy.

The minor proposals are these:—to give to the president a much larger salary than that he now receives, namely, £300 a-year—regarding this post as "the great prize of British Art;" to appoint two vice-presidents, who shall be selected from the two main branches to which the president does not belong, so that painting, sculpture, and architecture may be duly represented; that the council shall consist of nine members of the body besides the president and the vice-presidents, and that of the nine two shall be lay members; that there shall be a general assembly, consisting of Royal Academicians and Associates of the Royal Academy, held twice in each year, at which the members of the council shall be approved, the rules confirmed, and the elections made; and—

"That an annual report should be published of the proceedings of the Academy, with a statement of its income and expenditure duly audited, and that such report should be submitted to the general assembly at the first of its annual meetings for approval and adoption."

The Report then takes up the cause of the engravers, whom the Academy has long striven to deprive, as far as possible, of all Art-honours—only within a comparatively recent period recognising them as artists. They will now be placed in the same rank as academicians and associates.

There is also an earnest recommendation to elect foreign artists as honorary members, who will be entitled to send a certain number of pictures to the annual exhibitions—an arrangement that cannot fail greatly to benefit the Academy and British artists generally. A limited number of Art-workmen will also be associated with the Academy as "Royal Academy Medallists." For this invaluable boon to Art and to the country we are mainly indebted to Mr. A. J. Beresford-Hope, long the active and zealous friend of an unwisely neglected class.

Artists will be no longer required to in-



scribe themselves as candidates for admission to the honours of the Royal Academy; nor will it be a *sine quâ non* that a candidate should not be a member of any other society. All elections *are to be open*; and no candidate shall be elected who has less than half the votes of the assembly present.

Such are the principal changes recommended and contemplated in the constitution of the Royal Academy. With respect to its funds, there occurs in the Report this important passage:—

"That the annual balance sheet of the accounts of the Academy should be printed, and submitted along with the annual report to the general assembly at the first of the annual meetings."

The Report treats at some length the always delicate subject of the annual exhibition, and recommends that—

"Considering the large extension which we propose to give to the Associate class, it would not be desirable to extend to them the privilege which the present members now enjoy of sending a certain number of works of Art as of right, for exhibition. It is our opinion that they should stand in this respect on the same footing as any other artists. We therefore propose that the academicians, and the now existing associates, should send four works of Art as of right, and never more; and that associates henceforth elected, and other artists, should send no works of Art as of right, and never more than four."

And with respect to the "hanging"—ever a subject of exceeding difficulty, and often one of great pain and prejudice to many—it is recommended—

"That all works sent in for exhibition should be submitted to and selected by the council.

"That three committees should be nominated by the council, and elected by the general assembly, for the arrangement of the works of Art so selected: each committee to consist of two academicians and an associate, to act under the supervision and general responsibility of the council, and to have the advantage of paid professional assistants, if they should be required.

"The first of these committees should have the power of arranging the works of painting and engraving, the second the works of sculpture, the third the works of architecture."

It is recommended also, that, as far as possible, the works of each artist should be exhibited together: that no picture of ordinary size shall be exhibited with its base less than two feet, or more than eight feet, from the ground: that the name of the artist and of the subject shall be legibly inscribed on the frame: and that there shall be one day—Saturday—when the exhibition will be free, and one day—Monday—when the admission fee shall be higher than the customary shilling.

It will thus be seen that these are "sweeping" reforms, totally changing the character of the Royal Academy, making it to all intents and purposes a public institution for the public good. The great purpose in view is hinted at, but hinted at only, in one remarkable passage that will claim and receive emphatic comment from all who are interested in the honour and welfare of the country. It is this:—

"It appears to us that the advantages of the Royal Academy and of its council, on the plan that we suggest, would be extended to many other points besides the improved working of the Academy itself. There has been a general, and, as we think, a well-founded complaint during many years of the bad taste and utter want of system which have been displayed in the construction of our public buildings. That construction has depended too much on the rapid succession of the several politicians who have filled the office of First Commissioner of Public Works, and on the conflicting votes which, according to their recommendations, have been

passed by the House of Commons. It seems to us that the Royal Academy, constituted in the manner we have proposed, and comprising within it some men of approved ability, not themselves artists, but entitled to pass a judgment upon Art, would form a valuable permanent council of advice and reference in all matters relating to the Fine Arts, public monuments, and buildings. We think that the successive advisers of the crown, far from feeling any jealousy of such advice, would welcome it with pleasure as relieving themselves from questions of great embarrassment, and as likely to be conducive to a more satisfactory result in architecture and in Art than has at present been found attainable."

A question will naturally occur to all who read this abstract of a most valuable document—what is the Royal Academy to receive as a set-off against these large sacrifices?—for sacrifices the existing Academy will, no doubt, consider them. In a word, they are to receive as a national gift the whole of the building in Trafalgar Square.

To their "apartments" the Academy has no "legal" right. To that conclusion the Commissioners arrived, after well and duly considering the subject and consulting the law officers of the crown. We have always so argued, notwithstanding the opinion long ago formed and persisted in by the members of the Royal Academy; but it is, at least, equally clear, and we have ever so contended, that their "moral claim" being undoubted, it constituted a "right" which the country would have readily admitted as recompense for nearly a century of work and labour done.

Such is the view of the Commissioners. They recommend, therefore, that in lieu of a doubtful and uncertain tenure, and of space "wholly inadequate," government shall undertake the construction of a new National Gallery, either on its present site (by allocating the barracks, the baths, and the work-house in the rear of the existing gallery) or at Burlington House, giving to the Academy the whole of the building which they now share in common with the Trustees of the National Gallery, "subject to such conditions and arrangements as the government of the day may determine."

The following passage concludes the Report:—

"The conditions and rules which we have indicated as essential would come to the academicians accompanied by the boon of a vast increase of space and a greater fixity of tenure. We think, therefore, that the public would have a right to expect, on these terms, a ready and cheerful concurrence on the part of that distinguished body in these measures of amendment which we have proposed, and an harmonious working together of its members, old and new, towards their combined and noble object, the promotion and development of Art."

It is to be hoped that no overstrained delicacy or false pride will induce the Royal Academy to reject a proposal manifestly for the advantage of artists and of Art—we believe, also, for their own benefit, inasmuch as such rejection would inevitably be followed by steps that might be fatal to the Academy as one of the institutions of the country. They would at once descend to the position of a private body, continuing free to act as they pleased, but certain to incur the hazard that an Art institute, aided by Parliament and protected by Government, would be, sooner or later, called into existence. They have, it is true, a large sum of money of their own; the Report states it to be £140,000, and an annual revenue, averaging during the last three years upwards of £13,000. The institution, therefore, could be self-sustained; but a future would loom darkly over it, and its power for good would be materially lessened, perhaps eventually destroyed, by even a nominal and apparent separation from the

government and the country. On the other hand, the Academy will do well to consider what a vast additional amount of service they may render to Art by accepting a charter, increased space, a recognised position, and a largely augmented force of titled exhibitors. Its schools have been hitherto comparatively useless;\* they may be made the foundation of excellence in every department of Art. Its exhibitions are notoriously and admittedly insufficient: many good pictures are annually rejected for "want of room" (these have generally—good, bad, and indifferent—far exceeded one thousand), while of those that are hung, a large proportion are so placed as to be injurious rather than beneficial to the artists who produce them—foreign artists being studiously deterred from contributing at all. Hence the origin of French and German exhibitions in England as private speculations. In fact, the evils of the existing system are numerous and serious; they would be all, or nearly all, removed by accepting the propositions of the Commissioners. If they be accepted—as we cannot doubt they will be, perhaps with some unimportant modifications—we trust the Royal Academy will bow gracefully to the power that constrains them, and by cordial consent and hearty co-operation increase the debt which is due to them from the nation.

There is one view connected with this subject on which great stress should be laid. With few exceptions, our public monuments have been discreditable to the country. The statues in Trafalgar Square would not be tolerated in the poorest town of Germany or France. When we seek to decorate a public building, or even a ball-room, application is made to an upholsterer; and although South Kensington absorbs an annual sum larger than that expended in Munich, it could not be trusted even to ornament Guildhall or the Guards' Fête room. These evils arise from no incompetency in our artists, neither from any desire on the part of committees to perpetrate "jobs" rather than expend moneys to produce really meritorious works. They are simply the results of ignorance as to what ought to be done, where advice may be sought safely, and under what "authority" proceedings may be taken when a public work has to be carried out. Such authority the Royal Academy, when constructed as we hope and believe it will be, may supply.

And now comes the question, *when* is all this to be? If the little job of spending half-a-million at South Kensington had succeeded, there would have been no difficulty in saying, what next? As it is, however, we may well ask, when the Royal Academy are to come into possession?—when they are to receive the set-off for abandoning their privileges and rights? The payments on both sides must be simultaneous. It will take five years at least before a new National Gallery can be built—wherever that may be. Will things remain *in statu quo* until then? On this point the Commissioners are silent—probably because they contemplated the "temporary" removal of the national pictures to South Kensington.

Our only remaining duty (this month, for in our next we shall consider the *evidence* on which the "Report" is based) is again to thank the seven Royal Commissioners for the earnestness and industry they have manifested, the knowledge and intelligence they have so largely displayed, and the general results, which, there can be no doubt, are pregnant with an immense amount of good to the Arts and to the country.

\* Even when Mulready attended as "a teacher," there were rarely more than two or three students to avail themselves of the benefit that might have been derived from his instruction.



MR. CHURCH'S PICTURE OF  
'THE ICEBERGS.'

It was with no common interest we hailed the arrival of another large and important picture by the painter of 'The Heart of the Andes,' a work which four years ago inspired us with an imaginative delight and a critical felicity rarely, or never, imparted by landscape-pictures of these present days. Our purely casual discovery of that picture in the solitudes of Old Bond Street we have regarded as quite an epoch in our Art experiences. Considering that, since Turner, our landscape painting, though most excursive in subject, and adopting many interesting new objects and effects, has become, in the main, somewhat crudely materialised—an imperfectly digested appropriation of these more extended materials,—we hailed, as promise of a better day, a work in which definite truth was harmonised and unified by a sense of beauty, *i.e.* by true Art, and progress was making towards what might perhaps be accepted as a perfect style, namely the best Turnerian, carried forward with due precision of detail and temperateness of colour. In that picture there was, no doubt, an over-minuteness and stiffness lingering in *certain parts* of the foreground; and, so far, the golden mean was not attained; but with this exception, it was magnificent, wonderful painting, vividly, precisely true, and yet poetical—bearing the harmonising impress of a gifted mind. Any one interested in the subject will venture to refer to our account of 'The Heart of the Andes,' in the *Art-Journal* for October, 1859, since it records with some care impressions and convictions which, though enthusiastically and perhaps somewhat hazardingly expressed, have fully remained with us. True, it may be said that these impressions are continually rising from criticism *pur et simple* to dreamings and fancies, but that we know to be the greatest honour we can pay the painter, for we never can dream before bad, unnatural painting. Bad drawing, cramped lines, crude or muddy colours, invariably dispel the rising vision, just as harsh discords and bad odours are said to have dissipated enchantments. A certain stiffness and pettiness of details on one side of Mr. Church's foreground, we may justly, *and now not injuriously*, say, brought us down from our Andean idealities to an unpleasant thought of some of our own ordinary, styleless painters. But this seemed the only defect; and a free, large, and perfect style was never attained at once.

It has been said that he was so weary from the elaboration of all this equatorial vegetation, in this and other pictures, as to long for scenes where not a tree or leaf was to be met with, and that hence arose the project of pictorially assailing the icebergs. Next summer he consequently chartered a vessel with eight stout seamen, and with his companion, an eloquent clergyman who has published an interesting account of the expedition, he passed six or seven weeks on the northern coast of Labrador in making the requisite sketches and careful studies in oil, and not without perils and privations, and the fullest share of those humiliating miseries which are felt by the qualmiest sailors. No doubt the Nereids were jealous of his ardent passion for the Naiads, the Dryads, and the Oreads, and therefore thus visited him cruelly. Nevertheless he courageously and constantly triumphed over every obstacle. These, indeed, are the very days of spirited graphic exploration and adventure. Our photographers are exhausting Japan and the inner Indies; and we have painters who shrink not at the thought of simooms, and are fully prepared

for the crocodile and hyena. We should not ourselves have been greatly surprised to hear that sketching parties from the Lake Nyanza Victoria had anticipated Captains Speke and Grant in the discovery of the source of the Nile. But amongst these Livingstones of the Beautiful, Mr. Church certainly towers pre-eminent for extent of range and the magnificent completeness of the acquisitions with which he returns. From his centre at New York, he throws one eye on the equator, and the other on the Arctic, and darts, with unexampled vigour, from the palm-fringed Andes to the Polar icebergs. Very near was he sending with the present picture others, which he is said to have painted with exquisite care, of Cotopaxi and Chimborazo, and which we may still hope to see next year.

But let us no longer delay to concentrate our attention on the present picture of 'The Icebergs.' You look across some transitory bay, whose dark waters, subsiding calmly, gleam strangely with the reflections of a huge, majestic berg not far away, to which the evening sun is imparting mild mysteries, sweet hintings of the loveliest prismatic colours. On one hand the splintered ruin of such another berg, a cave of ice, is drifting away, full of a wondrous green translucency; and on the other a soaring crystalline mass seems to come threateningly upon you. Such are the main features of the spot amidst which you find yourself roaming. It is to the heart of the *Icebergs* you have been brought now. The wondrous, floating, sailing Alps of Ice soar around you everywhere, dreadfully terrible, no doubt, in their commoner aspect; but the adventurous painter has been permitted to hang over them leisurely, in those moments when the glowing colours of the summer evening air soften them, through their intense reflective power, with delicate beauties of even an oriental and fairy-like splendour; and under such influences has he chosen to represent them.

The air seems soft; you might really deem it warm. The mariner now will be tempted to forget the terrors and the perils around him, and if he is a cultivated man, he will dream of the Nereids, for these are beauties to make him think that they have been here—Arctic navigators long before Hudson's and Baffin's Bays were known.

The upper sky, indeed, is characteristically dim and shadowy with the cold effusions of the icebergs—of an olive greenish hue, from a vapour tinged with yellow by the descending sun intervening before the azure, as we suppose; but the clouds glow almost fiercely, as with some distant *Ætnean*, or rather *Hecklean*, eruption. The ink-black sea out in the open horizon seems in mourning for some great desolation; but in this temporary bay, stealing back, withdrawing to calmness, like some heir already beginning to smile under the wealth which he inherits, it gleams furtively with the gold of the great sun-robed iceberg above. This berg is not by any means so far away but that you can well see its structure. It is a grand berg, comprising all those great elementary forms which make an alp most variously picturesque—bluff cliffs, and spires, and pinnacles, and some still loftier final dome, which loses itself in the ruddy cloud, or retiring fog above. And it has—this iceberg, rising from the water, where some of its cliffs, probably, have slid away—an inclined plane, smooth as any Alpine snow-slope, on which the eye finds rest (it is the principal soft central light of the picture), and whose pure pearly blank the fancy is incited to people with its most lovely beings. And other forms indicate the evanescence of the whole mass. All along its base you may discern more than one terrace-like line, perfectly straight, but sloping

together down to the water. These were formerly the successive water-lines of the berg, and their inclining marks how the whole has been upheaved, thrust back, by those shocks, through which it may totter, fall, and disperse to ruin, like any mere monument of human vanity.

A ravine of other bergs towers behind into remote distance, where imagination voyages amidst awful mysteries and dangers. But there all is of the ghostly pallor of cold obscurity, and to know of such places more definitely, the eye must return where, on the right, drifts away before you a jagged, splintered, many-pinnacled mass, bearing one solitary boulder of rock stranded on its back. It is a floating cavern of ice, of a wondrous green, pure of hue as summer grass, being heightened by reflection from the water, in whose transparent depths you can distinctly trace the descent of the pale crystalline spires. That cave moving away above may be a fragment split and rent from those aisles and naves of Arctic ice of which we have heard somewhere—those august boreal cathedrals, through which winds and waves together chant their anthems, their *Te Deums*. But, now in this sweet weather, the air is hushed and still; and in the lonely apse of such a pile (could we but wander there), we might come at length upon a litter of little white bears' cubs suffused by a vivid green light, or rather flickering with hues lovely as any that played on Keats's moonlit Madeline.

Finally, we contemplate the whole from a reef of ice overhung, at the other end of the picture, by a high and impending mass, from whose most real colours come all these glimmerings in the fancy, glaucous green and violet-silver—the choicest Nereidical colours they—giving place to the hue of the clearest aquamarine, where the sea welters in the rifts, and veined slenderly with pure azure, where purest water, percolating the ice, has crystallised. And the edges of the whole mass, though shadowy of themselves, are positively gilded with the reflection of some highly illuminated objects, opposite though unseen. The reef beneath bears a fragment of a wreck twisted as well as shivered by the ice-shock, and except the boulder opposite to it, the only trace of man, or of his habitable earth, in all the icy wilderness, whose magical beauty seems enough to infuse new spirit into the despondent, fainting mariner, and so at that lowest crisis of his fate yield him a vital aid.

This iridescence, nevertheless, may very conceivably be one of the stumbling-blocks to those numerous matter-of-fact persons amongst us, whose imaginations are so utterly homely, that they are apt to turn away from any strangely beautiful truth not substantiated by their every-day experience, as if it belonged only to dreamland. But we ourselves have a very satisfactory faith in these hues. Having, even in our own slight wanderings, seen sunset come with fairy presences to the depths of a Swiss glacier, till, in its glassy reflecting power, the purer ice glimmered all about us with tints proper for King Oberon's palace, and indicative of the Alpine Witch's nearness somewhere, we can readily accept all this as a *fact*, no wit less real and actual than any of the roadside weeds our prosiest landscapists nigger for ever and ever. And thanks ever to the painter who extends our narrow acquaintance with nature by familiarising us with her remote and scarcely accessible beauty, and fixing the mental reflex of her loveliest evanescence, surely, rather than the repetition of commonplace, the landscapist's true vocation.

But a decided stumbling-block in the way of such pictures as the 'Andes,' and this of 'The Icebergs' (*this we know*), is, that they are not strictly accurate copies of particular



scenes, but, in the aggregate, considerably modified by composition. Some of our Arctic men, we have been told, were highly gratified with the constituent parts of this work of the icebergs, praising their truthfulness heartily; yet no sooner, it is added, were they aware of "composition," than they manifestly cooled icily themselves. In such cases it is not enough to show matter-of-fact persons that the parts are all admirably characteristic of the locality, and so combined as to give a far more adequate idea of that kind of nature generally, than could be given by adhering strictly to any particular scene. The matter-of-fact man rejoins with indifference, that he cares for nothing but truth, and despises all your attempts to improve upon nature. But in this he flatters himself exceedingly: he is a lover of locality, of topography, rather than of nature; of scraps of partial facts, rather than of complete truth, which is to be found in the combination and sum of many things. The higher order of landscape painter is rising, all the time, from mere individual matter-of-factism to specific and general truth, of wider import; and though, for his purposes, he may improve a *particular scene*, he is never so benighted as to think of improving upon *nature*; for his improvements are taken from nature, only from better specimens of her; his desire being, in his greater love, to give a more worthy impression of her generally; and in his greater love of truth, to combine a number of beautiful and significant truths, where the mere local copyist could present but few. All great and intellectual landscapes are compositions; and it is only in exercising the higher faculties of his mind, in modifying, arranging, and reproducing his materials, so as to lead to extended thoughts, and satisfy the requisites of his art, the painter is, in any sense, a true artist. Mr. Church's object in both these great pictures was, no doubt, to give a comprehensive idea of a specific kind of scenery, to group together as much truth as he could homogeneously, naturally, and to represent as he actually saw it, as much as he could, consistently with higher purposes.

And now, though, as we have explained, every touch of the fanciful sympathy here expressed for the present picture is inspired by *technical* excellence, and truth recognisable or presumptive, and could not have occurred without them, it may be as well, for the sake of those who are not readily satisfied with this finer form of judgment, to add a few brief hints of unmitigated criticism, though, to say the truth, we have little love of it. The composition, then, is simple and harmoniously balanced, and, so far, of the old conventional kind—by which term *conventional* we mean praise, not blame, knowing that there are conventionalisms of immortal use and beauty, which all great Art respects as general forms impossible to be improved. Secondly, the particular forms, and remarkably, instructively, their firm yet tender modelling and *clear-obscure*, show a sense of beauty unequalled by our present painters. The painting is delightfully simple and easy, and of a rich, solid body; merits which, however trivial they may sound, are of vital import to the expression of repose and beauty. Emphatically, it may be said that here at length we turn away, westward, from a Pre-Raphaelite to a Raphaelite style of painting, and from muddy old R.A. sketching and colouring, in which nature's more neutral tints are dully labelled, to firm and clear developments, refined and lovely hues. These gleamings of the ice—hues of the pavilion where Boreas enthroned Orithya, these colours, worthy of that very nymph in delicate reserve—let them not be confounded with the crude gaudiness which is the most vulgar, and the easiest

means of effect with the common herd of painters. And we have other painters, clever ones, it may be admitted, though we are somewhat tired of hearing them called "industrious" and "conscientious," considering these to be what Divines call mere moral virtues, potential in an attorney rather than in a painter. For industry may leave no leisure for thought or feeling; and in these matters we shrewdly suspect an exacting conscience to arise from mere barrenness of invention. The loveliest fancies, do they not often spring in idleness, and the happiest conceptions in divine disdain of some too narrow-thoughted casnistry, and, indeed, of every traceable principle? These painters often strive at the strange magnificence of nature; but exclusiveness of mind is hindered before their works by lines from whose rigid bars there is no escape, and by a heavy inharmonious gaudiness to which fancy declines to glow responsively. It is the harmonious *beauty* in this picture which tempts the mind forth to fill up its mysteries in its own way—which raises it into an epic picture, and makes us ask whether Northmen, or Carthaginians, can ever have drifted thus far. The Spirit of Beauty, whose minister this painter is, is she not the Enchantress of the Imagination who inspires us with a longing to people the solitude with lovely ideals, and, with a higher power, gives shape, and body, and new life, to our sweeter and shyer inner feelings?

But the sense of beauty, without the gift of power, would produce mere vapidness: and here that power is shown by the easy, natural way in which the artist chooses great difficulties, and overcomes them. Those subtleties in nature which are above the common reach, seem to be his native element. His faint sunbeams feeling their way amongst the shadowy Andes, for instance, and his dark sea growing golden under the sun-warmed icebergs, were quite wonderful. Lastly, he is far more Turner-esque in his gifts than any other landscape-painter: with a deeper and more delicate fervour in his pursuit of the grand and beautiful in nature than we have been accustomed to look for in recent works, and with an artistic refinement all the more remarkable inasmuch as it has been unaided by any considerable acquaintance with the finest models of the art of painting, he having never yet visited Europe. So far as our living painters are concerned, he has far more to teach than learn; but even yet his style is probably not what he may make it. Of the obvious defects in the Andes picture there is not a trace in 'The Icebergs.' Yet there *are* parts which the contemplation of such pictures as the 'Caligula's Bridge,' and the 'Polyphe-mus,' might perhaps have inspired him to give with a more magical richness of beauty. And yet Turner, for his part (marvellous hint of millions of beauties), often does not carry his fine things out enough, leaving them in a kind of ethereal muddle; and even in his best works we sometimes feel the want of one degree more of realisation. That our existing painters may derive a well-timed lesson, and generous incentives, from the present picture, we do not doubt, and we only hope that they will give it their candid, careful, and sympathetic attention, both for the sake of the painter and of themselves.

W. P. B.

[We may state that Messrs. Day and Son are preparing a chromo-lithographic print of this fine picture, which will be ready for publication towards the close of the year. This is the only mode of reproduction which can do justice to a work the beauty of which depends so greatly on colour; and the resources of Messrs. Day's establishment are quite equal to the task undertaken.—ED. A.-J.]

## THE LADY OF THE LAKE.

FROM THE STATUE BY B. E. SPENCE.  
IN THE POSSESSION OF THE QUEEN.

This statue is the result of a commission given to the sculptor by her Majesty, who desired to have a companion figure to Mr. Spence's 'Highland Mary,' which he had the honour of executing for the Prince Consort as a birth-day present to the Queen some years ago: both works are at Balmoral. The latter figure is a *replica* of one that was in the possession of Mr. Charles Meigh, of Shelton. It was engraved in the *Art-Journal* for 1852.

The sculptor has taken his idea of the Lady of the Lake from her first appearance before the Hunter, James Fitz-James, Knight of Snow-doun:—

"But scarce again his horn he wound,  
When lo! forth starting at the sound,  
From underneath an aged oak,  
That slanted from the islet rock,  
A damsel glided of its way,  
A little skiff shot to the bay,

The boat had touched this silver strand  
Just as the Hunter left his stand,  
And stood concealed amid the brake  
To view this Lady of the Lake.  
The maiden paused, as if again  
She thought to catch the distant strain.  
With head upraised, and look intent,  
Her eye and ear attentive bent,  
And locks flung back, and lips apart,  
Like monument of Grecian art,  
In listening mood, she seemed to stand  
The guardian Naiad of the strand."—CANTO I.

The poet's description is ably embodied in the artist's figure; the "Lady" stands resting easily and gracefully on one of the light oars with which she has guided herself over the lake; her attitude, and the expression of her handsome face, are those of a listener. The statue, from the character it represents, scarcely admits of a strictly classic treatment; it must be placed in the category of decorative sculptures, a position it has earned chiefly through the ornamental nature and arrangement of the draperies, which are highly picturesque.

## A BUBBLE

FROM A NEW "BRUNNEN."

"NEUENAUH!"—where is Neuenauh? It is so pleasant to have some new thing to talk about, that I must entreat my friends, especially my artist friends, to listen, while I tell them a little about this new "Brunnen"—whence I blow my bubble. So new it is to English people, that few, except the good doctor, who is so learned in the properties of German mineral waters, and who formerly sent me to "BORCETTE," where I bade good-bye to rheumatism—few except that doctor, who gave me Professor Miller's pamphlet, treating of this "Brunnen," and sent us away from London some ten days ago—know where "Neuenauh" is.

"NEUENAUH" is a lovely valley in Rhenish Prussia, an hour's drive from the borders of the Rhine; it is so beautiful that, were there no healing spring within its bosom, there is no scenery within thirty hours of London where the artist can employ his pencil with more pleasure or eventual profit.

For the various properties of those bubbling Brunnens, whose existence in this spot was unsuspected ten years ago by even "the oldest inhabitant," I must refer the reader to Dr. Miller's pamphlet, which can be obtained at Simpkin and Marshall's for a shilling. I limit my information to three facts:—

First, that the waters are *proved* to be especially beneficial to those who suffer from ailments almost inseparable from want of fresh air and exercise.

Secondly, that the journey from London to Neuenauh is easy and cheap; so cheap that





THE LADY OF THE LAKE.

ENGRAVED BY G. STODART, FROM THE STATUE BY B. E. SPENCE







a month's residence here would cost little more than half the sum to be paid during the same time spent at any of our watering places. It is true we have our Wales, and our Scotland, and our matchless English rich scenery, and the loveliest of all in Ireland, but it costs a little fortune to get at them; the hotel and lodging prices are quite beyond the reach of restricted incomes, and the fashionable Brunns here are treading in the same steps; here at Neuenahr, the Germans say, "You English spoil our places. No sooner do we find a cheap Brunnen, than you gather round it; your habits raise the prices, and we are no longer able to drink the healing waters of our land;" but Neuenahr is still *cheap*—cheap to get at, cheap to live at.

And thirdly, we assert that there is nothing more rich or varied in natural beauty, or in high cultivation, than this valley of the Ahr; nothing, within easy hail of England, to be compared with it. You can leave London Bridge, as we did, and arrive in eighteen hours at Antwerp; there is a charming boat, the *Moselle*, swifter and pleasanter than the venerable *Baron Ory*, and leaving England on *Tuesdays*, which has made the voyage in sixteen hours. You can see the much that is to be seen at Antwerp, and take the afternoon train to Aix-la-Chapelle, or rather to pleasant Borecette, where I found the *Rosenbad* as tranquil and agreeable as ever, and full of visitors; then on, the next morning, by rail to Remagen (passing through Cologne), and by a carriage, which costs two thalers (*sic* shillings), to this Kur Hotel, which was only inaugurated in 1858, by the Princess of Prussia, and in 1859 opened for the reception of patients. The hotel now has one hundred and fifty beds, which are all occupied. In 1861, when Doctor Miller was here, the KURHAUS was the only hotel; since then nine others have sprung up, and all seem filled with Germans, Dutch, and Belgians; there may be a few French, and there is a fair sprinkling of English. The Kurhaus, however, still maintains its importance; it has wide and lofty corridors, and, above all, baths in the house; in cases where it is necessary that the patient lie down immediately after the bath, it is of vast importance to have it in the house. The baths are well arranged and managed; this really, in my opinion, is the chief advantage—perhaps the only one possessed by the Kurhaus over its rival, the CONCORDIA, whose tariff is much more moderate, with all its actual "comforts" quite equal to those of its more extensive neighbour. It is also pleasant to the invalid to know that during the season Dr. Woidgen, an eminent and excellent physician, resides in the Kurhaus, though his valuable attendance is not limited to the patients at that Hotel. There are several other doctors, and, we believe, all good.

To those who are accustomed to the exorbitant charges at English hotels, and to those of Paris, Vichy, and Homberg, the charges here would seem very moderate. There is a regular tariff for the rooms and table; your daily bill is brought to your room, and you are expected to pay it on *Sunday*; we are glad to find that the English withstand this, and pay on *Monday*.

The whole of the charges, for each person, may be averaged at seven shillings a day—in the stato hotel that is to say; for in the hotels less stately, as we have intimated, the cost will not much exceed half that sum, including a small bottle of Ahrbleichart—the "natural" wine of the district, which somewhat resembles Burgundy, although by no means acid. It is a wine simple, puro, agreeable, and healthful.

There are of course various routes from London, as Neuenahr may be reached *via*

Calais and Brussels, or by Ostend. Much the cheapest route, however, is by way of Rotterdam, up the Rhine by steamboat to Remagen, a village and railway station midway between Cologne and Coblenz, thirty English miles from either place. Thence you arrive by MAIL POST, that comes here several times a day, bears a strong resemblance to a worn-out omnibus, and conveying passengers at two shillings each. Very close calculation of expenses proved that all this can be accomplished by return ticket, for one month, for the sum of ten pounds—at the Concordia; but the traveller must be content with a room on the *second floor*, and cannot expect for that sum a *balcon* to his window. How the Germans do love a *balcon*; how they read in it, smoke in it, work in it, sleep in it, and—charge you for it! Ten pounds then, may pay your travelling and all expenses. You have the prescribed breakfast of tea or coffee (the latter good), with most delicious rolls and butter, and a dinner of at least five removes—some, certainly, such as raw herrings and hot cauliflowers, raw ham and some peculiar cabbage mess, not (for us) eatable; but you have other healthful and excellent dishes that yield ample sustenance; and then in the evening you are ready for tea and rolls; or if you are carnivorously given, you can have meat, or such omelettes as you dream of in vain in England—but these luxuries are a small sum extra.\*

The excellent Doctor Weidgen is always at the Brunnen before six, at which hour you take your first dose from either the "Victoria," the "Augusta," or the "Sprudel" springs. The good doctor holds a two hours' *levée* at the "drink hole," and it is quite amusing to see how his patients watch and wait for a kind word, or a bit of extemporaneous advice. You must walk, or remain in the open air fifteen minutes between each tumbler, and a band that would not disagree with M. Costa enlivens patients during their promenades. The baths are of two prices, first and second class: the charge for the first is one and sixpence, for the second one shilling. For those who will not dine at the *table d'hôte*, and disdain to live *en pension*, there are at all the hotels handsome rooms, and facilities afforded to enable them to get through a good deal of money as rapidly as possible; but for all kinds of extravagance Neuenahr is in its infancy. The classes of people here at present are either invalids who really desire to get well, or (much the smaller number) persons who love the valley for its varied and exquisite beauty. I say to my artist, especially to my *young* artist-friends, who wish to get into "frosch fields and pastures new," Come to NEUENAH; it will yield you ample enjoyment, if the weather continue fino, until the end of September. Those who like to sketch "character" will find plenty of subjects, especially

\* I speak of the Concordia Hotel as the one of the minor hotels with which I am best acquainted; no doubt there are others that present equal advantages—it is only "minor," however, as regards size. At that hotel the landlord, although a man of education, and in winter a teacher of languages, is *not above his business*. He waits on his guests, attends to all their wants, and supplies them with requisite information, speaking English sufficiently well. The house is more than usually clean and neat, the rooms good, well aired and ventilated, and comparatively free from noise. The charges here are, *en pension*, weekly, eight thalers and a half (twenty-five shillings and sixpence), not including wine or meats for breakfast, but including lights, attendance, and, of course, board and lodging. For those who choose a more independent plan, the charges are, for dinner, eighteen pence; plain breakfast and tea, each sixpence; room, varying from one shilling and threepence to two shillings and sixpence; service, two shillings a week; candles, threepence each. A carriage is provided free to take persons the short distance to the baths in wet weather. Before I left the district I had experience of the good management of this hotel, and strongly recommend it to all with whom my recommendation may have weight. The landlord is M. Schmitten; he was formerly manager of the Kurhaus, and is the person of whom Dr. Miller writes in terms of high praise.

among "pilgrims" who ascend the steep (that is studded with every variety of "Station") to the Convent of Kalvarienberg; from every window of this hotel, from the gardens that surround it, you can obtain subjects and "effects" that vary "from morn to dewy eve," according to the varieties of atmosphere.

This morning, at a few minutes to six, a silvery veil was flung over the noble features of the LANDSKRONE, disappearing bit by bit, and disclosing at one moment its basaltic columns crowned by the ruins of the castle founded in 1205, and well worth the exertion of a closer inspection; then the little white chapel came forth; then the masses of wood, some dark, others glittering in the sunshine; then in a moment the mist vanished, and the grand hill, almost a mountain, stood out boldly in all the dignity of its proud name, "The Landskronen." At this moment it is a mingled mass of purple and green, tinged here and there by the golden hues of the richest harvest I ever looked upon. And turn a little round, and there is a higher range of hills, sending up the stern and rugged Neuenahr, immediately above our spa. Accompany Doctor Miller to where, alas! I cannot climb—to the crown of the Landskronen: "behind, on the east and north, you take in the Drachenfels," with the course of the Rhine from that to Zinzig: to your immediate left is our beautiful Ahr, winding through its willowed banks. To your immediate right is a sweet pastoral valley, sparsely studded with spires and villages, every church and village Art-studies in themselves; then there is our 'happy valley,' the cynosuro of which is the Brunnen and its accessories. At the farthest extremity on the west all is shut in by the bold hills which overhang the dark Walporzheim, and in whose shadow the old-fashioned walled town of Ahrweiler now safely nestles. On the right are the vine-clad slopes, terminating in grassy and corn-bearing summits." The vines, too, drape the picturesque old houses with their wondrous leaves, and grow more freely than they are permitted to do on the Rhine. Then there are picturesque villages, the old gates of Ahrweiler, a Gothic church founded in 1275; and far away among the hills the ruined castle of Tomberg.

That dear old town of Ahrweiler is a perfect mine of Art-treasure. "The walls, and its towers, and its fosse, are all as they were of yore, saving," as Dr. Miller observes, "that the last, instead of bearing water, bears vines." The houses are generally wooded, like those we call Elizabethan, and a large clear mill-race, wisely carried through the centre of the town, preserves it from those fierce German smells that attack us frightfully in the *Kurhaus*, the inevitable result of want of drainage and ventilation.

ALTENAH, and the road through its valley along the banks of its bounding waters, are the great lions of our district. Roar they ever so loudly, they cannot over-praise the beauty and variety of their eight miles of treasures. This road would be the favourite haunt of our artists, because of the exquisite "bits," that may be called "goms of landscape beauty." There are abundant "large effects," and such a delicious atmosphere, as we can only fancy in England.

"Rattling," says Dr. Miller, "through Ahrweiler, and creeping past Walporzheim, you come to a sharp turn on the right, whereby the river and the road find their way upwards, though all exit seems at first quite impracticable." Here the rocks come very close, assuming the most grotesque shapes, as they jut and overhang; overly available crevice carrying its vine, and the general outline bearing a close resemblance to some towering



fortalice. Upwards and upwards you wind, closely hugging the stream, past Marintal and the picturesque ruins of its burnt chapel, past Dernau, past Mayschoss, and its over-weighted orchards, past the towering ruins of Saffenburg, past the deep cut through the riven rock at Lochmühle, past innumerable water-courses, that in winter cause the ruffled Ahr to overflow its banks and carry devastation among the low-laying cottages of the valley, and finally through the tunnel, which, as it opens on the other side, discloses the quaint old town of Altenahr, hemmed in by hills worthy of Switzerland, though on a smaller scale, and washed by the serpentine Ahr, than which no river of its size can be more beautiful.

I will not attempt to describe the ruins of the castle of Altenahr, perched like an eagle's nest on the summit of a magnificent wall of rock, 350 feet above its tributary river. It was once the seat of a powerful family, one of whom laid the foundation stone of the Cathedral of Cologne in 1243. I will only hint that it is wise to return by another route to our Brunnen, so as to enjoy a totally different landscape, that embraces a view of the "seven mountains." I can only hope that some of those who have not before heard of Neuenahr, may "come and see." I give as the last breath of my "bubble" a pretty legend I have just heard from Dr. Weiden.

It is said that a peasant, led by a dwarf to the well which supplied the castle of Neuenahr with water, was told that he would find the GOLD PLOUGH, which was said to lay concealed within the castle, provided he worked in silence. After digging for some time, his efforts were rewarded with success; but instantly a furious giant appeared, and so terrified the peasant, that he cried out most lustily, whereupon the gold plough rolled into the inmost depths of the earth, since which time all search after well and plough has been abandoned. May we not say that *now* the well has been opened, and the gold plough brought to light!

I have thus endeavoured briefly to show that English invalids may seek and obtain health, relaxation, and enjoyment at no great cost—at a cost, indeed, not necessarily exceeding £10 for a month's residence, including all expenses of passage across and railroad to the station. This estimate includes no luxuries, but such simple luxuries as are needed are of no large amount; but it does include the charges for baths, and a sum of three thalers (nine shillings) for the right to drink from the springs, to walk in the prettily laid out gardens, and to listen to the charming music of a veritable Bohemian band. If my report induce visitors, they will certainly consult Bradshaw's "Foreign Guide," and they will do well to procure the admirably written pamphlet of Professor Miller, who explains more fully than I can do the component parts of the waters, and the several ailments for which they are remedies. These are chiefly chronic bronchitis, gout, rheumatism, dyspepsia, complaints of the liver, exhaustion of the system, "over-work" of the brain, and general disorders of the stomach.

My aim is to show that artists not over rich may obtain immense advantages at small cost, while an entirely new area for study and labour is opened up to them, in beautiful and peculiar scenery of rock, wood, and river, in vine-clad hills such as they will see nowhere else, in quaint buildings, venerable ruins, and picturesque churches; and I do not doubt that those who will take my introduction on trust, will thank me for my efforts to share with them the advantages I have derived from the new Brunnen at "Neuenahr, by Remagen on the Rhine."

August 10, 1863.

A. M. HALL.

## MINOR TOPICS OF THE MONTH.

ROYAL ACADEMY.—Mr. P. R. Morris has been elected travelling student in the class of painting. We trust greater results will follow this gentleman's foreign studies than we usually find under similar circumstances; for it is a fact, that the majority of those young artists who have been sent out by the Academy for this purpose have attained no eminence in their profession; they have, in truth, been rarely heard of afterwards.

THE TURKISH NATIONAL EXHIBITION closed on the 16th of July; its commercial result has, it is stated, been a failure, to the extent of more than £14,000; this deficit, report says, the Sultan has undertaken to make good out of the imperial privy purse.

KENSINGTON MUSEUM.—Mr. Cave Thomas has been requested by the Science and Art Department to furnish a design, of given dimensions, for a full-length figure of Albert Durer, to be executed in mosaic by the students of the Female School of Art.

THE NELSON COLUMN.—A copy of the agreement or contract with Sir Edwin Landseer for the four lions to be placed on the pedestal of this column having been moved for in the House of Commons, and the motion assented to, it appears by the correspondence between the Board of Works and the artist, that Sir Edwin was invited to execute the work for the sum voted by parliament, £6,000. The application was made on the 30th of July, 1858; on the following day a reply was received, accepting the commission, with the expression of a hope, on the part of the writer, that his health would permit him to do justice to the work. This matter reminds us of a complaint recently made by a correspondent of the *Athenæum* with reference to the neglected and disgraceful condition in which our public statues and monuments, generally, are suffered to remain. The writer points out, especially, the accumulation of dust and dirt on the tombs and monuments in St. Paul's and Westminster Abbey; and adds,—“Look at the column of our great naval hero in Trafalgar Square. Every Sunday and holiday”—he might have said every day, for we pass it almost daily, and can as often testify to the truth of his observation—“it is the playing-place of a crowd of blackguard boys, who chase one another round and round the pedestal without a word being said to them. In any other country a sentry would be posted as a guard of honour at the foot of the column, to protect it from damage. When the lions, which Sir Edwin Landseer has taken so many years to think about, are fixed in their places, they, no doubt, will greatly add to the amusement of the young urchins who now scramble over the vacant blocks of granite.” The truth is, Trafalgar Square, instead of being, as it should be made, one of the greatest ornaments of the metropolis, is almost its greatest nuisance west of Temple Bar, and simply from the fact that there is no constituted authority to look after it. A solitary policeman may occasionally be seen moving across the area, but it is of no importance to him what idle boys and men are doing, so long as they commit no open offence against law or morals. There is a force of police officers attached to the National Gallery; and there are sentries and police stationed in many places where they serve more as ornaments, as it would seem, than as conservators of the peace; and there surely can be no valid reason why a couple of guardsmen or policemen should not be told off for duty in Trafalgar Square. By-the-by, we notice that the pavement in some parts is in a very dilapidated condition: it is not, we presume, the duty of the parish of St. Martin to repair it, or it would be done without delay. There are some things in which, it is alleged, no one has any business to interfere; we suppose this to be the case with the majority of our statues, &c., in the streets and squares; they are public property, and the public does what it likes with its own. Some member of the Commons put a question to Government respecting the condition of the statue in Leicester Square, and the only reply elicited was to the effect that it was no one's concern to look after it. This, however, cannot be said of the works of Art in St. Paul's and Westminster Abbey. The dean and chapter of

the respective churches are the lawful guardians of all within those sacred edifices, and are answerable not alone for their safe custody, but for their decent appearance. Wilfully to neglect them would be a dereliction of duty, with which no one would lightly charge either Dean Mibman or Dean Trench.

A BILL, entitled “An Act to prevent False Representation as to Grants of Medals or Certificates made by the Commissioners for the Exhibitions of 1851 and 1862,” has been submitted to parliament, and was read a third time in the Commons the day before prorogation. It is the result, we believe, of a meeting of exhibitors held lately at the Society of Arts, to which we referred in a former number, and its object is to give to all holders of medals or certificates of excellence the sole right of the benefits arising from such awards. Any trader who shall falsely represent that he has obtained such distinction, or that any other trader has done so, or that “any article sold or exposed for sale has been made by, or by any process invented by, a person who has obtained in respect of such article or process a medal or certificate from the Exhibition Commissioners,” shall, on conviction, incur a penalty not exceeding £5 for the first offence, and for any subsequent offence a sum not exceeding £20, or be imprisoned for a period not exceeding six months.

METROPOLITAN SCHOOLS OF ART.—The distribution of prizes to the successful competitors in the classes of the Female School of Art, Queen Square, was made by Viscount Stratford de Redcliffe, at University College, on July 9th. This institution is under the special patronage of the Queen, who has manifested much interest in its success; and if the number of medals obtained by the pupils this year—thirty, the highest number allowed by the Department of Science and Art—be taken as evidence of success, it has been attained. But other elements are necessary to its financial prosperity. The noble chairman observed that the friends of the school desired to see it self-supporting; for this purpose thirty or forty additional pupils are required—it now has one hundred and ten. He hoped that in the interval which must elapse between the withdrawal of Government aid and the time when the school might be expected to maintain itself, the public, by their subscriptions, would give efficient assistance. From our own personal knowledge of the zeal and ability with which it is carried on by Miss Gann, the lady superintendent, it deserves every encouragement.—The first annual distribution of medals and prizes to the students of the Marylebone and West London School—an infant institution scarcely more than a year old—took place on the 14th of July. Mr. A. J. Beresford-Hope presided, and was supported by the Bishop of Chichester, Mr. Harvey Lewis, M.P., the Rector of Marylebone, and many other gentlemen of influence, most of whom reside in this large and wealthy locality, and therefore are presumed to feel especial interest in the progress of the school, which, though so juvenile, has had during the year of its existence two hundred and twenty-three pupils in attendance, a very large proportion of whom is engaged in Art-pursuits of one kind or another. Ten medals were awarded; Mr. F. Braun gained the national medallion for a specimen of marqueterie, and Mr. H. Montford was awarded another for modelling the figure from the cast. After the distribution of the prizes, one of the students, Mr. Sparrow, rose and presented, on behalf of himself and his fellow-pupils, a handsome time-piece to Mr. Clarke, the head master, as a mark of the esteem in which they held him, and as an acknowledgment of his efforts for their advancement. It is only just to Mr. Peter Graham, of the well-known firm of Jackson and Graham, Oxford Street, to state that the Marylebone school is much indebted to this gentleman for valuable and timely pecuniary assistance; such aid as this can scarcely be required hereafter, since the existence of the institution—which seems hitherto to have been but little known among the opulent inhabitants of the place—can no longer be ignored after the publicity given to its proceedings.—The Lambeth School had its annual meeting also in the month of July, when Mr. George Wallis, of the Department of Science and Art, addressed the students. In the course of his remarks he



alluded in terms of high congratulation to the works executed in the "Sketching Club" of the school, several of which were exhibited in the room. The results of the examination gave an award of twenty medals, while nine pupils received certificates of Free Studentship for one year, and four were entitled to "honourable mention." Mr. Eyre Crowe, the inspector of the Department of Science and Art, awarded in the first instance only twenty medals, as just stated; but this was considered so unsatisfactory by the committee of the school, that it was appealed against, and a new inspection asked for. The result was an award of three additional medals; making twenty-three in all. The class for the study of the draped model has made so great progress as to justify the highest expectations of its future usefulness. The number of students increases monthly, and the school is fulfilling an important work in the district.

THE INTERNATIONAL BUILDING, or, at least, certain portions of it, will, it is said, be transferred to the new Alexandra Park, Muswell Hill, recently opened to the public, and which it seems the directors of the Company intend to make a rival of the Sydenham Palace and grounds. There may be room for both, possibly, as regards the public; whether the shareholders of each will be equally benefited is another question. We only hope that if the iron and glass work at Brompton be re-erected elsewhere, it will take something more of the form of a "thing of beauty" than on its first appearance.

FEMALE STUDENTS AT THE ROYAL ACADEMY.—We heard that a number of lady-students in the various Schools of Art in London and the vicinity purposed presenting a petition to the House of Commons with reference to a recent resolution of the Royal Academy not to admit, for the present, or until a separate school for their use can be erected, any additional female pupils. The special purport of the petition—which, however, did not make its appearance before the House adjourned for the vacation—was to ascertain whether the Academy is justified in shutting them out from its schools; and also to institute an inquiry as to the probable time when the contemplated apartments will be ready to receive them. It appears that the Academy had not announced publicly its determination, and that, as a consequence, many candidates for admission, who had prepared drawings for examination, now find their labour to have been thrown away. It may not be generally known that though ladies, in the early part of the history of the Academy, were eligible to all the honours conferred by the institution, it is only within the last three years they have been admitted to study in the schools, and then, as it seems, most inadvertently. In the evidence given by Mr. C. Landseer, R.A., *Keeper* of the Academy, before the late Commission, he replied, in answer to Earl Stanhope's question as to the length of time during which female students have been eligible—"I think three years. The way in which they were first introduced was rather singular. We have a printed form which we require to be filled up with the name, age, and residence, and so on, of the candidate. One of those printed forms was filled up with only the initials of the Christian name; so that when the drawing was shown, it was judged entirely on its own merits, without our knowing that it was by a lady, as it turned out to be. It was then found that there was no law against the admission of female students."

THE MANSIONS for "my lords" of South Kensington are progressing towards finish; they will probably be habitable in a month or two. Mr. Cole has, however, ordered some changes to be made as to their occupants. He will not permit Mr. Robinson to have one of them, as originally planned and arranged by my lords—the real "lords" that is to say, who rule the Treasury, and might be expected to have some power in "the Department of Science and Art." Mr. Robinson has offended the dictator, and will have to bear the consequences of an attempt at independence. He must go to Coventry instead of to "the home," the latter being allocated, No. 1, to Mr. Henry Cole, C.B.; No. 2, to Captain Fowke; No. 3, to Mr. Owen; while No. 4 is to be divided among certain minor officials selected by the C.B. It will be remembered that Mr. Lowe's statement

to parliament in defence of this large expenditure of public money was that the Museum contained much valuable property, which ought to be guarded by officers resident in its immediate vicinity, who were sometimes compelled to remain there so late as ten o'clock at night, and whose services would be specially needed in case of fire. Surely if such an argument be worth anything, it must apply with peculiar force to Mr. Robinson, scarcely at all to Captain Fowke, still less to Mr. Owen. These gentlemen are, however, to be always within call, while Mr. Robinson will be sent sufficiently far off to be—never in the way. This is the latest of the South Kensington "jobs," the last decree of the despot, who, governing and corresponding in the name of "my lords," makes himself to all intents and purposes the master of the concern, the sole dispenser of its boons and administrator of its penalties.

SOCIETY OF ARTS' MEMORIAL OF THE PRINCE CONSORT.—The council of this society, says the *Builder*, is endeavouring to collect additional subscriptions to its memorial of the Prince Consort, the money to be applied to the completion of the decoration of the great room, in harmony with what was the original intention of James Barry. In Barry's design the spaces at the end of the room, where the portraits of Lords Romney and Folkestone are now placed, were to have been filled, one with a portrait of George III., and the other with a group representing Queen Charlotte superintending the education of her family at Windsor Castle. Barry did not live to complete these pictures, but his intentions were accurately recorded in his own etchings. It is now proposed to fill the spaces intended to have been thus occupied, with two pictures executed by distinguished artists in harmony with Barry's intentions, one to represent the Prince Consort holding in his hand the Charter of Incorporation of the Exhibition of 1851; and the other, the Queen surrounded by the Royal Family at Windsor. The council has ascertained that the pictures and the bust would cost about £750, of which amount £683 4s. 6d. are already obtained. The council recommends that the bust be executed by Mr. Theed, and the pictures one by Mr. Cope, R.A., and the other by Mr. Horsley, A.R.A.

THE BRITISH MUSEUM.—A parliamentary paper relative to the Museum, just published, reveals one or two striking facts. The number of visitors last year fell short, by considerably more than one half, of the number in 1851, also a "Great Exhibition" year; the returns for 1851 were 2,615,380, those for 1863 were 1,024,030—an aggregate below even that of 1850, which stands at 1,187,752. The average attendance during the ten years between 1852 and 1861, both inclusive, was about 614,000; the lowest year was 1855, which numbered about 395,000 visitors; the highest 1861, with about 779,000. The expenditure on account of purchases made from March 31, 1862, to the corresponding month of the present year, was £22,063 12s. 9d., nearly one half of which comes under the head of "printed books, maps, and music." The total amount paid for "maintenance from foundation of Museum, in 1753, to 31st March, 1863," including £1,090,274 13s. 6d. expended by the Office of Works, is £2,699,047 18s. 10d.; and for purchases during the same period, £640,129 5s. 8d. Just before the closing of the last parliamentary session a discussion took place in committee of supply, when Mr. Walpole moved that a sum of £65,541 be granted to complete the vote of £90,541 for the Museum; this is less, by £8,741, than the sum granted last year. In the course of the debate Mr. Ayrton urged the opening of the Museum by gas light in the evenings, and especially on Monday evenings. Mr. Walpole said he was anxious that the Museum should be open in the evenings if it could be done, but his firm belief was that it could not be with safety. He referred to the evidence of Mr. Braidwood to show that the gas used in lighting the building would render the materials more combustible than they are at present, and would discolour the contents; and he did not suppose that any one would think of incurring the enormous expense of lighting it with oil. They did open the Museum during the summer months to eight o'clock, and what was the result? From ten to six o'clock 5,200 persons attended, being 650 persons per hour. From

seven to eight o'clock 27 persons attended per hour, and the cost was £8 10s. per night. It is a singular fact—one which to us is perfectly inexplicable—that, notwithstanding our increased population, our rapid and enlarged facilities for bringing visitors to London, and the assumed progress of education, the British Museum, to judge from the attendance, is of far less interest to the public than it was ten or twelve years ago.

MR. W. H. KNIGHT.—We little thought, when recording the *life* of this artist, which appeared in our July number, that we were in fact writing his *memoir*. He had, as we then stated, been in delicate health for some time, but the latest accounts received gave a more favourable account of himself. He sunk, however, under his disorder, on the 31st of July, leaving a widow and six young children to mourn over their bereavement. Efforts are being made to procure admission into Christ's Hospital for one or two of his sons. Perhaps among our readers there may be some of the governors of this noble institution who may feel inclined to take the case into consideration.

CRYSTAL PALACE ART-UNION.—The fifth annual drawing for prizes offered by this society took place, on the 30th of July, in the concert room of the palace at Sydenham, Dr. Doran, F.S.A., presiding. The number of subscribers this year has reached nearly 4,500, a large increase over preceding seasons; this success the council attributed to the "admirable and interesting character of the series of presentation works prepared for the selection of subscribers," prominent among which is Mr. F. M. Miller's beautiful portrait bust of the Princess of Wales. As a companion to this work, the council has procured the copyright of Mr. Marshall Wood's bust of the Prince of Wales, copies of which will be ready for distribution next year. To either of these busts every subscriber of one guinea is entitled, or to some one or other of numerous other works detailed in the prospectus. The principal prizes drawn on this occasion were a duplicate of Mr. M. Wood's bust of the Princess of Wales, 'The Young Nurse,' a statuette by Mr. A. Munro, and a life-size bust of 'Evangeline,' by Mr. F. M. Miller. This Art-Union offers no pictures as prizes; it was established to promote a taste for Art-manufactures of a high order, and to circulate small works of sculpture. Both of these objects it is successfully accomplishing.

HORTICULTURAL GARDENS.—The council of the Royal Horticultural Society determined some time back to purchase, for three consecutive years, one or more sculptured works, to the extent of £500 each year, to be placed in some part of the gardens. In pursuance of this resolution, we hear that the first selection made is Mr. Foley's 'Youth of the Stream,' and that the choice was the result of a kind of ballot among the members.

MR. HEATH'S PHOTOGRAPHS.—By command of the Prince of Wales, Mr. Vernon Heath has just taken some views of the house and grounds at Frogmore, and also of Virginia Water, both of which present passages of scenery not to be anywhere surpassed. The subjects have been selected with taste and judgment, and they receive ample justice from the very skilful manner in which they have been photographed. The beauty of these photographs is their pictorial breadth, and perfectly faithful description of the character of the objects of which they are composed—the entire absence of solarisation, and consequent fulness of detail even in the most deeply shaded parts. Such qualities it would be difficult to obtain under a midday sun: the evening, therefore, was chosen by Mr. Heath, with, of course, a long exposure, and hence results which cannot be too highly praised.

SKETCHING EASEL.—One of the most compact easels for travelling and out-door use which we remember to have seen, has recently been introduced by Mr. C. Keene, of Orchard Street, Portman Square. It is constructed in such a way as to contain not only the materials necessary for sketching from nature, but also accommodation for light articles for personal use. An artist intending to make a country trip for a few days need trouble himself with no other "luggage" than this easel, seat, and *valise* combined. The whole can conveniently be carried in the hand.



## REVIEWS.

PORTRAITS OF MEN OF EMINENCE IN LITERATURE, SCIENCE, AND ART. With Biographical Memoirs. The Photographs from Life, by ERNEST EDWARDS, R.A. Parts I. and II. Published by LOVELL, REEVE, & Co., London.

The production of *carte-de-visite* portraits, which have now become the most popular Art-features of the present day, has evidently suggested this serial work. Other publications of a somewhat similar kind have made their appearance, but there was abundant room for Mr. Edwards's, which, in the size of the photographs, differs from any that have preceded it. Two parts, each containing three whole-length portraits, are before us. The first part includes Earl Stanhope, a distinguished senator and historian, well known also for his active exertions in connection with Art and literature; Sir Charles Lyell, the eminent geologist; and J. H. Foley, R.A., the no less eminent sculptor. The second part contains portraits of Mr. Thackeray, Sir Roderick I. Murchison, and Mr. David Roberts, R.A. It thus seems the intention of the editor to introduce a representative of literature, science, and Art, respectively, in each number; an excellent plan, if only for the sake of variety. The photographs, as likenesses, are all capital; but, knowing as we do, the difficulty of getting from one negative, that has to produce a number of impressions, uniformity of colour in all, we are not surprised to notice a difference of tint in these, some being much more powerful than others. In corresponding copies this variation may not exist, and if it does, it may not apply to the same subjects as in our numbers. Sun pictures are no respecters of persons; photography often adds years to vigorous manhood and graceful blushing girlhood, and sometimes we have seen it give comparative youth to heads whose hoary hairs are "a crown of glory." The portrait of Mr. Thackeray is an example of the former perversion of truth; the likeness is admirable, but it seems to us to have forestalled his appearance by ten years. This popular novelist and essayist is not much beyond fifty years of age; he looks here upwards of sixty, at least.

The biographical notices are well written, sufficiently ample for the purpose, and penned in a kindly yet independent spirit; the public life of the individual is the principal point the author has desired to set before his readers in the narrative accompanying each picture. This work, if carried on to any extent, as we trust it may be, will form a valuable book of contemporary illustrated biography.

THE LORD'S PRAYER. Illustrated by a Series of Etchings dedicated to Her Royal Highness Alexandra, Princess of Wales. By LORENZ FRÖLICH. Published by TRÜBNER AND Co., London.

Of all the offerings made to the Princess of Wales, both here and abroad, we are much mistaken in our estimate of the character of this illustrious lady if there be one which, for its intrinsic value, even more than because it is the very clever work of a countryman, Her Royal Highness will esteem more highly than this volume, plain and unpretending as is its outward appearance. It consists of a frontispiece and ten plates, illustrating that beautiful divine prayer which contains in it the whole system of Christian ethics, and which millions of young children are taught as soon as they can lip a few words. The theme has frequently been made the subject of the artist's pencil, but we have seldom or ever seen it more pleasingly handled than in the form before us. The various compositions are graceful, thoughtfully and reverently studied, and are not without considerable poetic feeling; as a rule, too, though we could point out some few exceptions, the drawing of the figures is good.

The frontispiece represents Adam and Eve in the Garden of Eden, the woman directing Adam's attention to the forbidden fruit; he stands hesitatingly, while a dog by their side looks up inquiringly into Eve's face. The serpent is seen twisted round one of the lower branches of the tree. Under this, in a medallion, is an illustration of the Fall. The opening passage of the prayer is symbolised by Christ teaching it to the multitude; in the lower division of the plate, heathens are breaking their idols into pieces, the lame are being led forward to the Preacher, and an old man is tearing a scroll—probably intended to typify the doing away of the law. "Hallowed be Thy name,"—a group of worshippers, each with some attribute, as it were, of his or her earthly calling, bending in supplication before the invisible Deity, surrounded by the angelic hosts of heaven. "Thy kingdom come" has reference to the

Last Judgment: the sky is filled with a multitude of angels; two of them bear a book on which are inscribed the Greek letters Alpha and Omega; below, groups of figures welcome the descending throng, before whom the spirits of darkness flee away. "Thy will be done in earth as it is in heaven" is represented by the death of the martyr Stephen: below it a shepherd is defending a lamb from the attack of a wolf, and a female is relieving the necessities of a poor emaciated creature of her own sex. "Give us this day our daily bread" is illustrated by a cornfield overlooking a wide extent of landscape; in the foreground is a reaper, with his family, asking a blessing on the frugal meal of which they are about to partake—simply bread and water. The figures are picturesquely grouped; above them is the Saviour, surrounded by angels looking down compassionately on the family of mortals. "Forgive us our debts," and "As we forgive our debtors," are not so clearly intelligible as pictures; each is elegant and effective as a composition, but the treatment of the subject is somewhat obscure. In the former, a number of figures are introduced in various attitudes denoting grief or supplication; in the latter are two principal figures, one of whom offers his hand to the other, who seems little disposed to accept it, being urged to a refusal by a winged demon at his back. "Lead us not into temptation" reminds us of some of Blake's strange compositions: a figure stands on a ledge of rock perilously overhanging an abyss of waters; demons are presenting to him various instruments of death, as we interpret them, while angels hold out their hands to assist. We presume the artist intends this allegorical design to refer to self-destruction. "Deliver us from evil:" here the Angel of Justice, with a flaming sword, is driving forth the wicked, and the Angel of Peace, accompanied by another winged figure, points several suppliant heavenwards. The last plate refers to the concluding paragraph of the prayer—it is a vision of mankind contemplating the blessed in glory; a very effective composition, artistically good and devotional, but not sentimental in feeling.

The whole of these etchings are executed with great spirit, and are so ably treated as regards light and shade, and in the management of the flat tints, as to appear almost like drawings in sepia, finished with the fine point of a pen.

THINGS TO BE REMEMBERED IN DAILY LIFE. With Personal Experiences and Recollections. By JOHN TIMBS, F.S.A., author of "Things not generally known." Published by W. KENT AND Co., London.

Mr. Timbs's numerous publications would almost form of themselves a small library; one, moreover, of mere practical value to young people than a multitude of volumes of greater pretension. Like the bee in the flower-border, he extracts the sweets from every kind of literature: science, history, biography, and much beside, he puts under contribution for the benefit of his readers. A literary "borderer," he levies black mail on all which comes within his reach that may serve his purpose of conveying instruction and amusement to others; but he does it openly, and with due acknowledgment of the sources whence the information is derived, and the facts are garnished and served up with his own sensible and judicious comments. "Time and Human Life," he says in the preface to this little book, "are the staple subjects of the following pages." He divides its contents under these headings,—Time; Life, and Length of Days; The School of Life; Business Life; Home Traits; &c. &c.; and these are again subdivided to admit of amplification and the introduction of fact and anecdote in illustration of each text. Here are lessons suited to both young and old; truths gathered from the experiences of all men of all time, maxims and precepts applicable to every age, and counsels which, if adopted, would make us all wiser and better than we are. Mr. Timbs's reading and research must be great to have enabled him to collect so much information as we find here; and great also has been his ingenuity in compressing it all within so narrow a compass. Of all his books there is not one more deserving of a large circulation than this for the wisdom contained in it.

A DESCRIPTION OF CERTAIN DRY PROCESSES IN PHOTOGRAPHY. By GEORGE KEMP, M.D. Published by J. W. DAVIES, London.

THE UNIVERSAL TEXT-BOOK OF PHOTOGRAPHY. Published by HARVEY AND REYNOLDS, Leeds.

Treatises of every kind on the art of photography multiply so rapidly that we cannot keep pace with them; moreover, they interest only those who practise it, yet these seem to be daily increasing in

number. Dr. Kemp's little work appears to have been written specially for the use of travellers, and his remarks, founded on his own experimental knowledge chiefly, may be studied with advantage.

The other treatise whose title appears above, is issued, we presume, by a firm carrying on a business for the sale of photographic apparatus of all kinds. It professes to give "Instructions, hints, formulae, and useful information on the various photographic processes, instruments, Art-desiderata," &c. &c., required to be known by professional and amateur photographers; with a chapter on the *Æsthetics of Photography* from the French of M. Disderi. As the pamphlet is not a mere tradesman's advertisement, and contains much information and advice, we may confidently recommend it.

OUR UNTITLED NOBILITY. By JOHN TILLOTSON, author of "Lives of Eminent Men," "Bible Stories," &c. With illustrations by CHARLES GREEN. Published by JAMES HOGG AND SONS.

Under the class denominated by Mr. Tillotson "Untitled Nobility," are certain worthies whose characters, good deeds, or attainments have raised their names above the common lot of mankind. Such men were the geologist Smith; Waghorn, of the Overland Route; Coram, whose name is associated so nobly with the Foundling Hospital; Henry Martyn, the famed missionary to India; the two engineers Brunel; Raikes, founder of Sunday schools. Of these, and half a dozen others, we have here brief memoirs; the lives of men of this stamp are useful records, stimulating the young to similar actions of industry, perseverance, or benevolence, whereby a coronet of fame may be won, though the crest of the wearer be not enrolled in the Heralds' College; "in the very doing of the good," as the author says, "there is a higher enjoyment and a nobler satisfaction than wealth or honour can bring with it."

THE FLOWER OF CHRISTIAN CHEVALRY. By Mrs. W. R. LLOYD, Author of "Pictures of Heroes, and Lessons from their Lives," &c. &c. With Illustrations by J. D. WATSON. Published by J. HOGG AND SONS, London.

A good selection from the roll of worthies who have fought the battle of Christian truth and liberty from the earliest time; a selection made irrespective of sect or creed. The lives of the Apostle of the Alps, St. Bernard of Clairvaux, of Savanarola, Patrick Hamilton, Bishop Bedell, Granville Sharp—the slavery abolitionist, Henry Martyn—the missionary, and his *protégé*, Henry Kirke White, with other good men and true, are sketched out by Mrs. Lloyd with a pleasant and appreciating pen, which cannot fail to find a welcome among that class of youthful readers who can take pleasure in stories that have historic truth for their base, and in which amusement and instruction have been equally the aim of the writer. In a word, this is a good book for a juvenile library.

MEMORABLE EVENTS IN THE LIFE OF A LONDON PHYSICIAN. Published by VIRTUE BROTHERS, London.

Were this book merely a treatise on medical science we should refrain from passing any opinion upon it. This it is not, however, but rather a series of physiological experiences in the life and practice of the writer—whose name does not appear on the title-page, but frequently is seen in the text—Dr. S. Dickson, author of "Fallacies of the Faculty," a book which, on account of its professional heterodoxy, has been much talked about within and without the circumference of the "Faculty." The same opposition to the generally received theories of medical practice will be found here, expressed, too, in terms sufficiently strong to prove that Dr. Dickson is no timid exponent of his own views, and that he holds in something like contempt the opinions of others; but the taste which the author exhibits in his comments on the profession is of a very questionable character. Much of this volume is occupied with matters which he had previously made public, and with his contributions to various medical journals in support of his own doctrines when they have been attacked. It is undoubtedly written to maintain those views, and to enforce them on the notice of the public, for whom it is intended; and certainly no one can read it, in connection with the evidence brought forward, without admitting that there is here subject for consideration, if there be not that whereon to build implicit faith.



## THE ART-JOURNAL.



LONDON, OCTOBER 1, 1863.

## SCIENCE AND ART.

BY PROFESSOR ANSTED, M.A., F.R.S., &amp;c.

## IV. — CLOUDS, AIR, AND ATMOSPHERIC METEORS, IN THEIR RELATION TO THE PICTURESQUE.

**I**N the delineation of natural objects, so large a proportion of artistic effect is connected with the atmospheric medium through which everything is seen, so much depends on the composition, temperature, electrical state, and local modifications of this medium, there is so utter an impossibility not only of producing any effect, but of judging of any effect produced, without recognising these modifications, that one would think the study of the atmosphere, almost as an elementary science, should be pursued carefully and conscientiously by all artists and Art-critics. Drawing and colour, without reference to air, may succeed in producing an effect adapted for a Chinese exhibition, and might be adapted to the oriental taste of the Greek Church, but they would certainly not be admitted as producing a picture in the ordinary sense of the word, however marvellously they might be executed and combined. Every picture must be painted with an acute sense of the phenomena of air, if not with an accurate knowledge of the philosophy of the subject; and although it is very possible to paint and even do full justice to a landscape without the study, theoretically, of all that is known of these matters, yet this is only by an instinctive sense of what is right, capable of cultivation and education, rarely existing in any large degree, and always the better for being understood.

Nor is it only the artist who should be acquainted with this very important department of physical science bearing on Art. It is even more impossible for the critic to understand and criticise than for the painter to delineate a view correctly, if he does not know the principles on which Art must be based. He may feel what is present without knowing the cause, much as the artist who trusts to intuition must feel while he is painting; or he may feel the absence of some matter essential to perfect success, as the artist may paint in ignorance of that something being necessary; but if the critic does not know, he certainly cannot explain the cause, since for criticism, words and knowledge are necessary as well as feeling. Thus it is perhaps almost more important that the general public should be taught to know and understand the theory of Art, than that the artist should be able to explain to himself the

reason of what he sees, as well as paint what and in what manner his genius inspires.

A few words, then, concerning the atmosphere and its phenomena in reference to Art may well accompany the remarks I have already offered on the delineation of the earth and water. If the earth were not invested with its atmospheric veil, and if that veil were not—as it is—composed of aqueous vapour as well as mixed gases, there could certainly be no such life as we enjoy, and no process of life could go on as it does. In this world everything hangs together, and each part of the arrangement is necessary for every other part.

The three conditions of matter are in perfect harmony with each other. The solid earth is heavier than the fluid water, and the air is lighter than either. But although the water rests on, and partially covers the earth, and the air floats over both, there is a wonderful mutual admixture and dependence. Air and water are abundantly present in the solid materials of the earth, while water, and even solid matter, is distributed through, and forms part of the air.

It is this constant presence of foreign matters in the air in very variable proportions that constitutes one difference between the state of the air at different times and places, and is also concerned in the production of all the essential phenomena. The changing temperature produces the other essential difference. More or less moisture in a state appreciable to the eye, a different height of the vapour visible as clouds, these are the immediate causes of the most marked changes in the appearance of a landscape. They are themselves, however, results of other more distant and less seen causes, some of which we now proceed to consider and explain.

The principal facts we have to consider are those concerning the mutual relations of aqueous vapour and dry air, for almost all the more important phenomena of cloud and the clearness or mistiness of the air depend on these, and it is such matters that affect the landscape. The ordinary atmospheric effects are, without exception, dependent on modifications of them, and many less common and familiar appearances are more or less referable to the same cause.

Air consists of a mixture of two principal gases, and very small quantities of some other gases. The component gases are a *mixture* in the strict sense of the word, just as water and wine form a mixture; and as wine and water mixed are capable of dissolving sugar or salt, and absorbing various solids, so the two gases that together form air are capable of sucking up various foreign substances, of which water is one. Thus water is present in what may properly be called dry air, just as it is to be found in almost every solid that is not actually an elementary substance.

But being everywhere and at all times present in the atmosphere, though only occasionally rendered visible as cloud and mist by changes of temperature and electrical condition, it is certain that the rays of light which pass through the atmosphere are greatly and very differently affected by every change that takes place, visible or invisible. Practically this is recognised when we speak of the bright and deep blue of the skies of Italy and Greece, the sharpness with which objects are cut out against such a sky, and the apparent nearness of distant objects under certain circumstances. Those who will take the trouble to reflect, will also remember occasions in our own country when objects in a landscape loom with strangely increased proportions, when a man or a sheep on a hill at no great distance seems like some gigantic representative of its kind. The presence or absence of

moisture from the air to which these and many other effects are due, is not only the result of latitude, vicinity to a sheet of water, or other peculiarity of geographical position: it is produced by many causes, requiring a minute knowledge of physical geography to explain and understand. The department of physical geography that is concerned in this knowledge, is called METEOROLOGY.

The ordinary light obtained on the earth is derived, of course, ultimately from the sun; but it should be borne in mind that were there no atmosphere, or even if there were an atmosphere without aqueous vapour, everything not exposed directly to the full blaze of the sun's rays, or to direct reflection from some reflecting surface, would be in perfectly black shadow. It is not easy to conceive this difference—so utterly removed from our experience—or to understand that smooth soft light, and all those half lights and half shadows which are concerned in the production of everything we call an atmospheric effect, are due simply and solely to the breaking up of the sun's light, partly by reflection from innumerable atoms present in the atmosphere, partly by the vapour ever present there, and partly also to the refraction or bending of every light ray, direct or reflected, as it enters a medium denser or less dense than that through which it had hitherto passed. Since, then, the atmosphere is both more dense and more loaded with vapours nearer the earth than high up in the air, each ray of light that reaches us from the sun is bent round gradually more and more till it touches some object from which it is thrown back. The reflected ray is bent also as it passes through a changing medium, and thus instead of light proceeding in straight lines from the sun to the earth, and being thrown back into space in another straight line, every beam is distributed and dispersed and made available partly by reflection, partly by refraction, entering every nook and cranny, lighting up with a dim light even the darkest caverns and the gloomiest recesses in the mountains, where direct sunlight can never enter, and enabling man and various animals to live and perform all their functions in spots that would, under other conditions, be lost spaces in nature.

But there is yet another result not less important. Each ray or pencil of light as it comes from the sun is, in fact, a bundle of rays of very different nature and appearance, and very differently affected by entering an atmosphere containing aqueous vapour. Of these rays only a certain proportion are light rays: some produce heat and some produce certain chemical effects of extreme importance to the photographer, and probably equally important to the agriculturist, as assisting to ripen fruits, but with which here we have nothing to do. Of the light rays, some are blue, some red, some yellow; and these, being intimately mixed, give together to the eye the impression of white. Every object in nature absorbs some, and reflects some, of these rays. Most objects absorb more of one than another, reflecting the balance, and thus are produced all the colours of natural objects. A leaf, for example, absorbs much more of the red rays than of the blue or yellow, and is therefore green. In spring the young leaves absorb with the red much blue, in summer some yellow; in autumn when dying they absorb both red and blue once more, and appear yellow, thus passing into second childhood. The results are the bright fresh green of spring, the warm metallic green of summer, and the "sere and yellow leaf" of autumn. But in each case there is a large quantity of white light reflected, besides a considerable absorption of



white light; in other words, the colours of natural objects are the result of their action upon light, which is always partial and mixed. A surface of quicksilver, indeed, reflects a very large proportion of the rays, and absorbs very few of any kind in excess, but quicksilver, as well as every object, has its colour; in other words, it acts unequally on the different members of each ray of light.

And it is just so with the atmosphere and aqueous vapour. Pure dry air no doubt absorbs a slight excess of red and yellow rays, leaving a blue residual colour, which, in the loftiest mountains and where air is driest, becomes an intense purple. Seen from nearer the earth, the light is mixed with more and more of the rays that have passed through, or have been reflected from, aqueous vapour. But the effect of reflection from almost any surface is to break up the light into its component colours; and thus a ray entering a drop of water and afterwards reflected back, is coloured. This is a mechanical effect, for each part of the ray is differently affected as it enters, is reflected, and finally emerges from, the drop. The red rays, for example, are the least bent, the blue rays most bent. When, therefore, the rays escape from the drop, they are no longer rays of light, but rays of colour; and in that capacity they act for ever after. The same is the case, partially, by simple transmission through different media. Thus, when the sun sets behind a thin transparent vapour existing in considerable mass between the great luminary and the eye, an excess of red rays reaches the eye; above the red bank is a glorious belt of orange, and this gradually melts into the blue sky over our heads. Of the flood of light proceeding from the sun, more light is absorbed in proportion as the position of the sun is lower, and the air more loaded with vapour. We can thus look at the sun without pain at evening and morning, when its position is nearly horizontal as regards the eye, as its rays have then to traverse much more air than towards noon. At the same time, the air being cooler, the vapour becomes visible.

It is quite impossible for any one to understand the cause of colour in a landscape without a careful consideration of these facts and the conclusions they point to; and the natural colours of natural objects are capable of so much modification by natural causes, that it is not safe to assume beforehand what will be the effect on a given occasion. Hence it is that so much puzzling confusion is felt as to what are the real colours of cloud, sky, and sea. Effects may be seen and imitated by the artist which are to him perfectly natural, but which people living in another country, or in a town, would exclaim against as absurd. The seas of Hook are not quite appreciated by any one who has not spent a long time in Cornwall, or some coast equally exposed and where the atmosphere is equally removed from land influences. Naftel's Guernsey coast scenes and sunsets are only real to those who have visited the Channel Islands. Turner's wonderful landscapes need hardly be mentioned; and many of the skies painted by several of our best artists who have spent some time in the East, can hardly be felt as natural by those whose experience does not extend a couple of hundred miles from the shores of the Atlantic. Is it, therefore, right to represent effects thus peculiar and local? Few now-a-days will be inclined to question this, which to the true artist is a necessity; and yet very few critics extend their charity so far as to justify an artist when he produces some unfamiliar effect. Those we are accustomed to, we admit; but a novelty we always suspect, and we are often but little desirous of listening to an explanation.

One thing is certain—all the atmospheric

effects must harmonise to produce a real picture. It will not do for the artist to make his sketch in one kind of atmosphere, and work in his skies from another. There has at all times been far too much of this worst kind of conventionalism, this patching up of an old garment with a piece of new cloth—this colour blindness, which knows colours by name and not by vision. It is to point out how, and why, such failures are perpetrated, that I have put together the present remarks.

In every landscape the harmony that belongs to all nature is produced by perfect adaptation of the quantity and quality of the light and the tint of colour to the particular moment at which it is seen. With every change there are corresponding changes. It is not only by the direction and depth of the shadows that the sun's position, or the hour of the day, is marked. Quite as much is it denoted by tone, by the leaves and the flowers, by the freshness, brilliancy, or decline of vegetation, and by the season.

But the object at present is rather to illustrate the effect of air on near and distant objects, than the colours produced by the breaking-up of the rays of light in our atmosphere by refraction and reflection. It is not only dryness of the air that produces brilliancy; on the contrary, as is well known, east winds, which are generally dry, and in summer often warm, are almost always thick, and do not admit of clear vision. Dry west winds at other times are thick. And this is the case throughout Europe—in Greece as much as in England. There is an east wind haze which is well known to every one. On the other hand, in England west winds are so often connected with the presence of rain clouds and a moist state of the atmosphere, and exhibit with us effects of so marked a kind, that we fancy this belongs to them. Not unfrequently clear, and affording an atmosphere of peculiar brilliancy, they are apt sometimes to pass into haze; and they are connected with those glorious sunsets which distinguish our own climate, and generally mark the climates of north-western Europe. The sun setting in the north or north-west, his evening rays traverse a long distance of the lower strata of the atmosphere, loaded with moisture, and somewhat dulled at the decline of day. The moisture is made visible, and, at the same time, is tinted and fringed with the most exquisite and varied colours.

It is these lower parts of the air, thus rendered manifest at sunset, and shown in like manner at sunrise, that are recognised by those who have studied and described clouds as separate phenomena, under the name of *stratus-clouds*. They are seen occasionally at all elevations up to the very highest, and qualify the other clouds. But to see them in all their magnificence they must be studied at sunset, as I have just remarked. Often they are not formed and definite clouds in the usual sense of the word: they are mere bands of vapour made visible by their action on light; coloured they can hardly be called, but they are surrounded by and bathed in colour. They are the defined belts from which, and round which, the colour proceeds. Much as they affect a landscape, they are rarely described, because they are intangible. They do not necessarily or generally pass into other clouds, but they form a border country between mere aerial effects and true cloud-land.

A true cloud is a defined object in the air, and not a mere mist. The mist has its beauties, and seems to connect itself with the *stratus* on one side and the cloud on another. But how marvellously different are the passages. A *stratus*, or band of sunset cloud, is a dark mass concealing the sun; round it is the haze of evening—visible

vapour, but vapour only visible because of its effect in breaking up the sun's rays and distributing the bright colours at pleasure, often in a most fantastic, always in a beautiful manner. And this haze, when the sun is gone down—this veil, visible only till then by its gorgeous red and gold—is now the evening mist, creeping up the valleys and hovering over the low ground. Grey, cold, and uncomfortable, who could identify it with the object we have been almost worshipping for its beauty, and for the celestial visions it seems to afford us? A few minutes ago heaven seemed opening, and we fancied we saw—nay, we did see, with that noblest organ, the eye of faith, hope, and genius—a foreshadowing of glory, the more suggestive because so fleeting. Now we are drawn down again to earth—night has fallen: the real has taken the place of the ideal, and we must wait for inspiration till the sun once more warms and cheers the earth.

There is another occasion on which mist is formed. When the rain-cloud descends—when the air is cold—when a wind loaded with moisture is met by another wind colder and also moist—then the mist passes into a thin, soaking rain: this is that Scotch mist which is not without certain picturesque effects on the hill-side; but to the southern and English mind it suggests chiefly the discomfort of a thorough wetting. The two are distinct, but closely allied. The less the artist can have to do with the latter, the better for himself and his art.

Clouds are visible vapour: how made visible, or when, is not always to be traced, but sometimes we can see nature at this work. A hot sun shines on a mixed landscape of forest and naked rock, or soil uncovered with much vegetation. Standing on some elevated rocky peak, and with a wide horizon of mountain and forest and valley, one may often see a small curl of vapour form in the air above the forest. If the weather has previously been wet, and especially if, after rain has fallen, there has been a slight change in the direction of the wind, the whole process may be watched. As the wind, now fresh and cool, comes over the steaming forest, a white vapour cloud forms almost instantaneously. It is like the white vapour proceeding from the chimney of a locomotive, or a puff of steam from the escape-valve of some steam-engine. Gradually more and more of this white vapour collects, and after a time a part of it, like the ice from a great marine glacier, breaks off and floats away. Another supply soon follows, and the two drift off in the same direction. Not unfrequently they combine, and at length form a definite cloud of the kind so generally seen in the middle of a fine day.

Or again, watch a detached summit, such as Mount Pilate, near Lucerne, in Switzerland, or the Table Mountain at the Cape of Good Hope, in South Africa. A wind, drifting past the mountain peak or the lofty plateau, becomes chilled, and the water it contained, before invisible, is reduced to visible vapour, or cloud. So long as the wind continues to blow under these conditions, there appears to be a permanent cloud capping the mountains, but if we ascend the mountain, the cloud is found to be a driving mist. The cloud, in fact, is incessantly formed, and as rapidly re-absorbed by the air, when it has passed the influence of the mountain chill. Now and then this cloud will break off and drift away.

The cloud called by writers on the subject *cumulus*, bears a resemblance to heaped masses of vapour—often to heaps of wool. It contains many elements of the picturesque. It is the cloud chiefly alluded to by Ruskin as occupying his "central cloud region," and



is unquestionably of the greatest importance and interest to the artist. Existing in Europe at various elevations, from three or four thousand up to fifteen or sixteen thousand feet, it no doubt ranges even higher in Asia and America, where it is carried up or formed on the flanks of the loftiest mountain summits on the globe.

Clouds of this kind vary greatly in details of form and colour. The higher examples seem to pass into that peculiar upper region where the *cirrus* floats; the lower not unfrequently connect with and pass into strata of mist and true rain-clouds near the earth. The former are white, except near sunrise and sunset, when they are usually pink; the latter become gloomy, and even black. The characteristic clouds of the group are white, somewhat ragged and irregular, and often consist of rapidly changing masses of vapour passing into rounded heaps of grey tint, apparently without movement. Although, however, often shapeless, or even ugly for a time, owing to their woolly form and heaped appearance, they are generally alive with sudden transitions, produced by the rapid formation of new, and the absorption of already formed, parts. With all the appearance of violent and extreme motion, they are very generally confined to the particular part of the atmosphere in which we see them, and do not really leave that at all. Each moment, as the wind blows, shifting slightly its direction, and meeting other currents at various elevations, the clouds alter their shape and magnitude; from one hour to another they bend round and reflect light differently, and they modify the shadows and effects of light on the landscape. It is this that renders the class of central clouds of such vital importance to the artist, and that requires him to harmonise so carefully his landscape with his sky.

The form of *cumulus* clouds, though they certainly consist of nothing but rolling mist, is thus not unfrequently massive, definite, and even angular; and the result is not the production of huge rounded balloons as might be expected, but often much more that of towers and mountains. In mountain countries the distant view of a snowy range is not unfrequently so nearly simulated by the clouds, that we are at a loss to decide where one ends and the other begins. The same sharp outline, the same pyramidal form, the same grey tint, belong to both. At the same time other clouds not far off are eminently fantastic, and suggest to the imagination almost any resemblance however strange. The well-known lines in *Hamlet* on this subject it is unnecessary to quote, but they are wonderfully true, for no two persons would see the same resemblance in outlines, although to each person they suggest very definite ideas. It is not easy to see at first how mere rolling vapour assumes such strange shapes and defined forms; but there cannot be a doubt that all this is due to the action of light reflected from one to another of a multitude of masses, really shapeless in themselves, intercepting much light, and producing their effects by a mixed reflection and transmission of rays.

The absolute extent in length, breadth, and thickness, of any great mass of *cumulus* cloud is a matter that requires due consideration from the artist, for without it he is apt to forget the absolute necessity of breaking up the masses of vapour apparently continuous. It is very rarely indeed that any mass of cloud is really continuous; certainly no mass of this kind of elevated cloud that can be used by the artist in a landscape. How common it is to see huge, unmeaning cloud-piles in pictures otherwise carefully handled. The exception indeed is rare; and

yet how completely opposed any representation of this kind is to the truth of nature, it needs but a very slight consideration of the subject to perceive.

One matter is especially common, and especially to be avoided, in the drawing and colouring of *cumulus* clouds: it is the monotony and absence of expression, and the conventional style with which they have been rendered. Clouds that form, and which, indeed, are constantly being generated in all parts of the atmosphere, from three to sixteen thousand feet above the earth—that drift for hundreds, or perhaps thousands of miles from ocean to the middle of a continent—that often course along at different elevations in exactly opposite directions—these clouds, reflecting light in a different manner and angle at each successive hour from sunrise to sunset, are drawn as if one confused mass, half wool, half lead, of no particular elevation, and simply interfering with the sun's light. Such are the *cumulus* clouds of Art, not of nature; they might pass muster when no one thought about them, but they would inevitably be recognised as independent of nature in any modern picture. Even if the original sketching of a group of these clouds were true and admirable for a certain place and hour, it would fail to give pleasure, and would at once be felt as incongruous if inserted in a picture where the time and season were not in harmony with the state of the sky.

In all masses of *cumulus* cloud there is in nature a certain lightness and life. They are not floating in the air as a ship floats on the water, nor do they repose like a feather or a flock of wool, borne up for a time by wind, but having an intrinsic weight that will ultimately sink them. They form a part of the great body of the atmosphere. They may be absorbed and become invisible: they may descend lower and pass into sheets of rain. A trifling change in atmospheric currents will often determine which of these two events shall happen. But they are where they are because at that particular elevation, under the circumstances of the moment, they find their level. As the circumstances alter, as the sun gets higher or descends, as the earth gets hotter or colder, as cooler or warmer winds come in from north or south, more or less of such cloud is developed, and it rests at a higher or lower elevation. Thus there is in it a species of life and an individuality; thus the clouds form an essential part of the landscape, and their portraits require to be painted each by itself, and not at all in a foolish and unmeaning repetition of lines having similar curvature.

Besides the great central cloud region in the lower part of the atmosphere, that may be reached and examined, but only in balloons or on a mountain side, there is an upper cloud region altogether unreachable, and a lower region where the cloud passes into rain. They differ extremely, but both possess much interest to the painter. The former includes the whole of the atmosphere above that elevation, whatever it may be, at which *cumulus* clouds form; and in mountainous countries this is doubtless many thousand feet higher than in districts where there are no high mountains. The rain-clouds, or lower cloud regions, in like manner, rise in mountain districts, and depend for their absolute height on the level of the adjacent land.

The *cirrus* is the expression of all that is lightest, most elegant, least formal, and, it may be said, most characteristic in cloud-land. Formed above, in the infinity of open space, in a part of the atmosphere entirely free from all the ordinary surface disturbances, consisting in many cases of frozen water and of particles and crystals so fine as to remain a part of the atmosphere without

change for a long while, these clouds are very distinct in their nature, as well as their appearance, from the *cumulus* clouds beneath them. They probably never form within three miles of the earth, and are frequently much higher. Like many other varieties, they are no doubt due to a certain electric change induced in the crossing of two currents of wind in different conditions with regard to temperature, moisture, and electricity; and the vapour is chiefly rendered visible at the overlapping of two such currents. Of all clouds they most exhibit a peculiar regularity and symmetry, by which, indeed, they are popularly recognised. They are apparently, perhaps really, small, and their number is infinite. Fine silky fibres of cloud, either continued in long bands and lines across the hemisphere, or expanded like fans to meet each other, or complicated as if into a kind of network, are often seen in summer. The fibres seem to bend; the edges of the lines appear sharp; the clouds look flat and very well defined, and they often break up the light, so that if the sun is seen through them it is represented with a coloured halo. Very beautiful in themselves—beautiful in form, in their countless multitudes, in their tints of colour, and in their infinite variety, are these clouds. They are the clouds of fine weather—the clouds that, after the sun has declined beneath the horizon, still light up the sky with warm tints, and communicate the last glow to retiring day.

It is quite impossible for any artist to do justice to such clouds without the most careful and conscientious study of them. They are only to be seen in the upper sky, and are therefore invisible, except when the air is clear and the weather fine. They are usually seen at all hours of the day in very fine weather, but chiefly in the afternoon and towards evening do they exhibit their beauty, for then the sun, being low, they intercept many of his rays; they then become clearly visible, and are often tinted. They assume singular shapes, never occurring in masses, as do the other clouds, but rather accumulating, after some curious and unrecognisable fashion, in a multitude of fine silky lines and threads. They are fantastic in their grouping, but simple in their individual form.

While the true *cirrus* is thus a lofty and airy strip of vapour, one of ten thousand similar flocculent white spots, miles above us in the air, each a film, but forming together bands, and shapes, and wreaths of cloud, apparently connected, because of the vast distance at which we see them, there is a variety called *cirro-stratus*, more marked, but not equally picturesque. Towards sunset, or near sunrise, the high clouds form into misty strips, not unfrequently tinted with deep red, and through these the sun's rays can hardly penetrate. They are the high, or rather distant, banks of cloud, perhaps not much more thickly congregated than at other times, but brought into line. They are not strictly picturesque, but they assist greatly in producing a fine sunset.

As the *cirrus* is above, so the rain-cloud—the *nimbus*, as it is technically called—is below the massive and well-defined *cumulus*. The rain-cloud includes the rising mist, the fog, and the steaming vapour that touch the earth, as well as those large massive clouds often within a few hundred yards of the earth, which are ready at brief notice to empty themselves in showers, though capable of being drifted away, and even re-absorbed into the atmosphere.

With much that is heavy and gloomy in the rain-cloud, there is also much that, in the hands of a landscape painter, is capable of producing magnificent effects. In all land-



scape, the coming storm and the driving rain are occasionally to be seen, and, if well represented, stamp the artist at once as a master. None, but those who have studied nature thoroughly can reproduce these details; none but those who have a perfect mastery over colour, and who will condescend to study with equal care the drawing of a cloud and the drawing of a man—who will observe nature in every detail, and work in each point honestly and conscientiously—can hope to succeed in depicting the wild scene, where air and water melt into one another, where the deep broad shadows of the clouds mingle with the deeper shadows on the earth beneath, where the whole earth feels and expresses the convulsion of the atmosphere, where the actual physical change taking place is recognised in every shrub and stream as well as in each blade of grass, and where the frightened cattle huddle under the dangerous shelter of the largest and thickest trees, hoping to escape the thunderbolt.

That in all representations of this kind Turner is the greatest artist of modern times, and that no picture of storm and rain-cloud worthy of the name has come down to us from the old masters, has been so clearly shown by Mr. Ruskin, that I need not here repeat the arguments and illustrations so admirably and forcibly given in the first volume of "Modern Painters." Certainly, as a piece of word-painting, there is nothing in our language more vivid and gorgeous than his sketch of the skies of nature, as compared with the works of Turner and the old masters; and though florid, this description contains enough truth to give it great and permanent value.

The physical geography of clouds must be considered to include those curious and rare phenomena connected with peculiar conditions of the atmosphere, known under various names, and very different in different countries and at various seasons. The irregular refraction called *mirage*, when thoroughly exemplified, affords a real monstrosity—houses, buildings, and ships being apparently bent and broken, and even inverted, while objects that would otherwise be out of sight, and much below the visible horizon, are seen with great clearness. Thus the coast of France is sometimes seen from Hastings, though, when the atmosphere is clear and in its ordinary state, it is impossible, on account of the distance. Thus also, in high northern latitudes, ships have been seen and recognised so far away, that not even the top of the mast could properly come within the range of vision. With these conditions as monstrosities the artist has little to do, but the atmospheric causes that produce them are well worthy of study, as in one way or other they are constantly modifying scenery. Much more depends on the moisture of the atmosphere and the existence of different strata having different refractive power, and therefore affecting landscape differently, than artists are generally aware of. It may be said that this does not interest the artist who works in the air, and obtains real effects; but he ought to know it, in order that he may explain to himself the fact, that on different days during the same season, and at the same hour of the day, and even with a similar sky, the effects are often so different, that colours harmonising well on one day will be unsatisfactory on another.

I pass by also other phenomena, altogether exceptional though not unnatural, with which the artist has nothing to do, except in illustrating some remarkable fact for the sake of record. Of such kind are double suns, mock suns, fantastic haloes, and shooting stars. Except the latter, all such phenomena are due, like *mirage*, to unusual refraction; but

the rainbow is too common and too frequently represented to be omitted in an account of atmospheric phenomenon. Unlike the others, it is due entirely to reflection, and to the breaking up of the rays of white light into its coloured members when passed through a round drop of water and reflected back to the eye. The rainbow is a very simple phenomenon, though so wonderfully beautiful and striking. A ray of light from the sun is intercepted by a drop of water in the air. It enters the drop, being bent as it enters the denser medium, afterwards reflected at the opposite surface, and emerging at a different angle, reaching the eye of the spectator. When the ray reaches the back of the drop and is thence reflected, each separate colour is a different ray, and if received on a surface, the ray instead of being a white point would be seen as a line having several colours. It would be what is called the *prismatic spectrum*. The eye sees it in this state, and the bow is made up of a number of these lines, each drop as it passes out of the line of sight being replaced by another doing the same thing. It is clear that to see the bow the sun must be shining, the spectator must be standing with his back to the sun, there must be a discharging rain-cloud opposite the spectator, but this rain-cloud must not cover the whole sky. Occasionally, when the air is clear and circumstances are favourable, a second bow is seen outside the principal bow, and with the colours inverted. This is owing to a double reflection, and is necessarily much fainter than the other. Even a third has now and then been seen; but this is very rare. In this the colours are seen in the same order as in the first. The height of the bow depends on the height of the sun, being greatest when the sun is lowest. A rainbow at noon is thus scarcely possible, and generally not remarkable. Towards evening, also, it becomes faint; and the best time is between eight and ten before noon, and between two and four in the afternoon. This is the case, at least, during the middle months of the year, when showery weather with sunlight is most common.

Besides the relative position of the sun and spectator, and therefore the position of the shadows when a rainbow is represented, it may be worth while to mention, that owing to an optical cause, there is always more light in the portion of sky included within the bow than outside. Thus, when the bow is complete, the contrasts of light and shadow are more striking than would be the case without it, and the proportion of the bow seen depends on the extent of the cloud between the observer and the point of the heavens opposite to the sun.

In this endeavour to put before the reader interested in Art a brief outline of the science of Light and Air as affecting Art, I have necessarily limited myself to the more prominent illustrations. I have endeavoured rather to illustrate than explain; but the intelligent reader interested in the subject will have little trouble in finding the means of increasing his knowledge, and rendering clearer and more exact his ideas, should he desire to follow it out practically. A recollection of the main causes of change in the state of the air, a sense of the entire dependence of every landscape on the local and seasonal conditions of the atmosphere for the exact effects at any given time, a careful and honest comparison of the difference caused by sudden and marked alterations of the state of the air, will not fail to satisfy any one of the value of a certain amount of scientific knowledge of these matters, both to the artist himself, and to every one who would enjoy Art himself, or give an opinion to the world on artistic subjects.

## SELECTED PICTURES.

FROM THE COLLECTION OF JAMES EDEN, ESQ.,  
LYTHAM.

### THE PET OF THE COMMON.

J. C. Horsley, A.R.A., Painter. H. Lemon, Engraver.

SUBJECTS of this kind belong to the class familiarly called "popular," from the appeal they make to the intelligence and feeling of the multitude; they require no learned Art-critic to explain the story, though he may have much to say on the merits or demerits of the representation. Nineteenths of the people who visit galleries of paintings look only at what they can understand as pictorial representations, and care little for the manner, so long as it is truthful, in which these subjects are placed on the canvas; they see, they understand what the artist has done, and are satisfied.

Admitting that a painter should always take as high ground as he can reach, and that the more elevated the character of his work, the greater honour he pays to his pursuit, we cannot allow, as some argue, that pictures such as that introduced here are below the dignity of true Art, which is lawfully entitled to take in a wide range, and should not be restricted to subjects that address themselves only to particular minds, or those whose ideas of Art run in one narrow groove. Its mission is to all, and provided it in no sense oversteps its legitimate bounds nor the "modesty of nature," we are disposed to recognise its utility as much in what is considered commonplace as in its more elevated themes, testing its usefulness by the pleasure it affords. Under such conditions we can accept Mr. Horsley's 'Pet of the Common' as a work which, irrespective of its pictorial merits, ought not to be held in light esteem.

It cannot be a mere painter's fancy; Mr. Horsley must have seen some incident which gave rise to the picture, and being in a humorous mood, probably, at the time, he determined to transfer the scene, or to adapt it to his canvas. There is a touch of true rustic life throughout the whole composition; the landscape is a grassy common, with here and there tufts of gorse and wild thyme, stretching far into the distance.

"What is more noble than the vernal furze  
With golden baskets hung? Approach it not,  
For every blossom has a troop of swarms  
Drawn to defend it. 'Tis the treasury  
Of fays and fairies. Here they nightly meet,  
Each with a burnished king-cup in his hand,  
And quaff the subtle ether. Here they dance  
To the old village chimes or moody song  
Of midnight Philomel. The ringlet see  
Fantastically trod: There Oberon  
His gallant train leads out, the while his torch  
The glow-worm lights, and dusky night illumines:  
And there they foot it feathery round and laugh."

HURDIS.

On the left side stands the village church, and on the opposite is seen the roof of a farm-house, embowered in trees. The villagers have, of course, the right of free pasturage on the common, where a she-ass and her foal seem to have no small portion just now for their share. A sturdy young rustic, sent on an errand with his master's letter-bag and a basket of game, encounters the young donkey on his way, snatches it up, and bears it triumphantly to some children gathering wild flowers. We would venture a wager this is not the first time the juvenile animal has been fondled in the arms of that ruddy-checked, white-frocked nurse, and the little girls seem quite at home with the "pet." At a short distance is the dam, braying vociferously after her offspring, as if her feelings were outraged by the indignity it suffers.

The picture was exhibited at the Royal Academy in 1854: it is most carefully painted, and in a rich and pure tone of colour. It forms one of many works in the collection of a gentleman whose taste and judgment have been rightly directed, and whose assemblage of the productions of British artists of fame, though not large, is one of the best in the kingdom.





J.C. HORSLEY. ARA. PINX.

H. LEMON. SCULPT.

THE PET OF THE COMMON.

FROM THE COLLECTION OF JAMES EDEN, ESQ. LYTHAM







## SCIENCE AND ART DEPARTMENT.

THE Department has issued its annual report for the last year. It states that the total number of Schools of Art in the United Kingdom is 90; in the central schools, 15,908 persons received instruction during the year; in the public schools, 71,423. Payments on results have for the last ten years formed part of the system by which Art-masters have been remunerated, and the working of the system has been such as to justify its complete adoption; minutes have accordingly been prepared extending the application of this principle to all the instruction given in or through the means of Art schools. These minutes will also tend to restrict the aid of the State to those classes that are unable to provide such education for themselves.

It is these minutes, we believe, which have caused so much stir among the masters of the various provincial schools, who, as we stated some short time ago, have protested against them. The committee of the Brighton School held a meeting in June last, and passed a condemnatory resolution, which was forwarded to headquarters; but, of course, "my lords" of South Kensington "think it unnecessary to reconsider the minutes," though the refusal to do so may be, as the Brighton memorialists intimate, something approximating to a breach of good faith in the relations between public departments and individuals. One of the results of these minutes is, as the Department authorities acknowledge, to enable the masters of the various schools to give instruction to the poorer classes; in other words, to impose on them a vast increase of labour, with little, if any, addition to their present limited incomes. There is a passage in the report which must provoke a smile in any one who reads it, with a knowledge of the real practical results of the teachings of the Science and Art Department: it is to the effect that several foreign governments are so impressed with the powerful influence which the Department has had on the industrial progress of England, that they have applied for detailed information of its working. Only imagine the heads of *L'Ecole des Arts et Métiers* in Paris and in Belgium sitting at the feet of the Gamaliels of South Kensington to be taught wisdom! Why, the improvement undoubtedly manifest in our Art-manufactures within the last ten years, is mainly owing to what has been done for us in the way of practical teaching by the pupils of these French and Belgian schools in the employ of Englishmen at home, or working for them abroad. The foreign governments referred to in the report have perpetrated a cruel joke on our great Art-institution.

Speaking of this subject, the *Builder* noticed some weeks since a work which we have not yet seen—the "Report of the French Commission on the 1862 Exhibition;" and in the course of its remarks, our contemporary says:—

"We were aware of the defects that there are in the constitution of the *Ecole des Beaux Arts*, especially in what relates to architecture, and to all its subsidiary arts; but we confess we were hardly prepared for the comparison which has been drawn between the machinery and advantages for industrial Art-education in the two countries, and for the appreciation of results with us accrued and seen to be approaching. The independent testimony to the benefit from the institution, and in favour of the management of the Department of Art, will, no doubt, be duly valued in South Kensington. The assertion has not unfrequently been made, that the best English designers are none of them the product of the Department. One of the French reporters, however, speaks of having asked English jurors to what the improvement which had taken place was attributable, and of being referred to the institution at South Kensington."

We should like to ascertain who were these English jurors questioned by the French reporter, and on whose testimony a wreath of laurel is placed by the *Builder* on the victors of South Kensington. Our own information, gathered, not from jurors, but from manufacturers in every part of the country, who surely are the most reliable and independent witnesses, has long

proved quite the contrary. If these gentlemen could find what they want at home, why do they take the trouble to go abroad for designers, and artisans, and patterns?—the men and the works who have given, what M. Chevalier, in his introduction to the French reports, calls the "ascendant movement especially visible amongst the English?"

We may take an opportunity ere long to subject this report to a more rigid scrutiny, more especially to that portion of the appendix which refers to the "Employment of Students of Schools of Art in the Production of various works of Ornamental Manufactures exhibited by Producers and Manufacturers of the United Kingdom in the International Exhibition, 1862." Many of our readers will doubtless recollect that the Department sent to most, if not all, of the leading manufacturers throughout the country a circular, asking for information with respect to the number of pupils employed in their respective establishments, and inviting opinions upon the practical value of the Art-instruction afforded by the schools. The result of these inquiries, as set forth in the report, affords ample material for comment.

## ART IN PARLIAMENT.

OUR public Art enterprise is one of the things in which we are singularly unfortunate. Between the issues of the good intentions of committees of private gentlemen, and those of the patriotism of the House of Commons in matters of Art, there is no difference—both exemplify vexatious failures. If there be any significance in the efflorescence of Art under the earlier griping despotisms of the continent, the large measure of freedom we enjoy cannot be favourable to its development. From Hyde Park Corner to the Monument, London abounds in bad statuary—each example is a melancholy instance of our ill-directed exercise of the liberty of the subject. In these matters we have not yet sown our wild oats, and the seed time is tediously long. We are continually asked why there is no committee of taste; and are told that had such a tribunal existed, we should never have had such statues as Wyatt's Wellington and George III.; that even Chantrey's statues would have been better, and that others in Trafalgar Square and elsewhere had never been at all. Had such a council been appointed, it is by no means certain the works which the public so justly condemns would have been less unsatisfactory. Session after session we are told that, were the Royal Academy subject to government control, it would be an institution less refractory and certainly more healthy. Coercion might be a remedy for certain crying evils, but it might also originate other ills of which we know not. The only profitable course—that whence the largest proportion of good is to be expected—was that at length arrived at, of appointing the best artists to execute public works; but even this procedure has not been unattended by unforeseen embarrassments. The first attempts at fresco in the Houses of Parliament are all, technically, failures; but why they are so we cannot learn, although a committee of men of taste and science has devoted much time to inquiry on the subject. It was plainly confessed that every artist accepting a fresco commission must, of necessity, acquaint himself with a method of painting unpractised in this country, and known to him only theoretically. And now that the painters in the Houses of Parliament have attained to a certain facility in fresco, they must again go to school and learn stereochromy, the new manner of mural painting practised by Kaulbach at Munich and Berlin, and after him by Maclise with perfect success in the Royal Gallery. When

the order for these was given, years ago, the Royal Commission never dreamt that in 1863 they would yet have to be painted; that is, a principal proportion of them, for certain of the painters have nobly done their duty. All the artists employed upon the great works in the Palace of Westminster have been thus induced into a method of painting quite new to them, and to another similar and more remarkable instance we shall immediately advert. The backwardness both of Mr. Dyce and Mr. Herbert has been severely commented on, in and out of parliament. To their nonfulfilment of conditions the constancy of Maclise presents an exemplary contrast. During the course of his excursions in the Houses of Parliament, after having mastered fresco, he goes to Berlin or Munich, makes a conquest of water-glass painting, and is now busy on the upper deck of the *Victory*, fitting her out in the gear in which she fought at Trafalgar.

There is yet another defaulter more immediately in the public remembrance than the artists in the Palace at Westminster, although in his case circumstances differ. On the 8th of June, on the proposal of the vote of £6,000 for the Nelson column, Mr. Hankey said that it was discreditable to the House, to the Board of Works, and in some degree to the name of the artist who had undertaken the task of completing the lions, that such a delay should have occurred. There is much truth in Mr. Hankey's observations. By whatever government the contract was made, it was entered into with the understanding that Sir Edwin Landseer would commence the work and finish it forthwith; but this is another case in which the artist has been obliged again to go to school, and Sir Edwin Landseer is in his art a strictly conscientious man; of this the diversity of his subject-matter is a sufficient evidence—he has never a second time approached any of his subjects. He might unquestionably have finished the commission within three years of having received it; but he is of opinion that it could not be accomplished in any term less than that of a full apprenticeship. Six years have elapsed since it was undertaken. One of the clay models, which by a little transmutation may serve for the others, is, it is said, finished; the vote of £6,000 was taken in anticipation of this, for it is the practice in the profession of sculpture to receive the half of the stipulated sum at this stage of progress. Sir M. W. Ridley regretted that the execution of the lions had been placed in the hands of Sir Edwin Landseer, and said that a sculptor, to whose profession such a work legitimately belonged, would have completed them in a year and a half. And this is the way that the mass of members in the House understand Art; in this case they would be satisfied with anything heraldic. There is no sculptor so well qualified as Sir Edwin Landseer to represent a lion, yet any sculptor may be believed to understand, better than Sir Edwin Landseer, the technicalities of his own profession; the study of the habits of animals is, however, the occupation of a lifetime, but to Landseer three years would have been ample. Sir M. W. Ridley said that the column had been given to one artist and the bas-reliefs to another, but this is not the fact; there were, at least, five sculptors employed on the bas-reliefs: Watson, MacDowell, Carew, and Ternouth. Watson, a man of great talent and a pupil of Flaxman, died before his bas-relief was finished, and Woodington, another sculptor of high reputation among artists, but who is not publicly known according to his deserts, was appointed to complete Watson's work. The lions when finished will be twenty feet long, and for their completion in bronze there



will be necessary another vote of at least £6,000.

On the 24th of June, Lord Houghton (Mr. Monckton Milnes) called attention to the sums demanded by the Dean and Chapter for permission to place a statue in Westminster Abbey. In 1854, the same gentleman brought this subject under the notice of the House in connection with a monument to Campbell, the poet—a statue subscribed for by friends and admirers, and which they desired should be placed in the Abbey where he was buried. By the Dean of that day a fee of £700 was asked for permission to place the statue. Sir W. Molesworth was then at the Board of Works, and on a remonstrance from him the fee was reduced, and permission given, but it was followed by a resolution on the part of the Chapter that no more monuments should be admitted into the Abbey. Shortly after the appointment of the present dean, application was made for space for a monument to a prime minister, but permission was refused on the plea that there was no room; and the same answer was returned to similar applications in respect of memorials to Lord Macaulay and Hallam, and again in the case of Lord Canning, and also in that of Sir George Cornwall Lewis, though in the last case an exception has been made on consideration of payment of £200 for space for a tablet and bust. When the friends of an eminent man desire that his remains should be laid in the Abbey, the monument is the last thing thought of; yet monuments are the rule, and as every man worthy of interment in the Abbey is worthy of a memorial of some kind, exclusion is an injustice to the memory of the departed. This question might be dealt with by a Royal Commission; or an act of parliament might remove the jurisdiction, as far as the monuments were concerned, to some department of the government, but such a measure now is scarcely called for, as there is really much truth in the Dean's statement that there is no more room. Indeed, long since all the best sites have been occupied—those in which sculptors would willingly see their works placed. With respect to the majority of the memorials in the Abbey, their effect is improved by a privation of light. All sculptors are desirous of having works in the Abbey, although they are imperfectly seen, but the characters of some of the recent statues that have been placed there are worthy of other artistic associations than those by which we find them surrounded. The Dean protests that there is no room for more monuments; a committee of gentlemen who surveyed the Abbey after the refusal to admit the statue of Lord Canning, asserts that there is yet space without in anywise inconveniencing the congregation. But whether there be no further room or only a little, there arises a question of no small public interest as to the commemoration of our future great men. Although many sculptors may be ready to put forth their best exertions in works for the Abbey, and are not unwilling to have them buried there, like those they celebrate, it is yet by no means desirable it should be said this or that memorial is an admirable example of sculpture, but it cannot be seen. The Dean and his predecessor think that some other temple or Walhalla must be found, if not to contain the ashes of the great, at least to receive their memorials; and so others have thought, for some time past, though not on the same grounds. In the stately cathedral of St. Paul's is surely "ample room and verge enough" for scores of noble monuments.

The mere mention of the National Gallery in the House of Commons has been for some sessions followed by passages of sword play

between certain of the members. Mr. Bentinck thought the Bellini lately added to the collection at a cost of 600 guineas not worth the money: it was an injured picture, and, in fact, was not a Bellini at all. Moreover, the honourable member wanted to point out that it was the duty of the trustees to buy none but genuine pictures at high prices; he would ask if it were not desirable to discontinue buying at large prices unauthenticated works. Mr. Coningham also was of opinion that the picture was not genuine; he said that the trustees suffered fine pictures to be sold, and then had them repurchased at high prices; and amid cries of "question," proceeded to say that the Academy should be turned out, &c. The picture in question was not purchased as by Bellini; it hangs in the Gallery described as of the school of Bellini. The kind of information of which the purchasers have need is precisely that which shall enable them—failing a well authenticated pedigree of possessorship—to determine between a genuine and a spurious work of Art. The principle which has guided the purchases for the collection has been above all the well attested history of desirable pictures, with the indispensable condition that they shall be characterised by the manner of the artist whose name they bear. Beyond this, further proof is unnecessary, and in the face of it the opinions and connoisseurship of both Mr. Bentinck and Mr. Coningham avail nothing. In most of the old collections—as, for instance, at Dresden—are pictures the authenticity of which has not only been doubted ever since they were added to the gallery, but in the new catalogue they are now attributed to other artists than those to whom they have been assigned for more than a century. A similar revisal has taken place at Berlin with a like result. Thus the history of none of these pictures is known, and if in reference to any of them any authentic record were discovered, it would most probably annul the second attribution and introduce a third. With respect to our National Collection, it is of formation so recent, and has been collected under circumstances of such publicity, as to challenge the criticism and appeal to the knowledge of all persons who exercise the one or possess the other. The case of the Holbein picture is not yet forgotten; it was purchased for £400 or £600 from a person who could not give its history, and was, we believe, afterwards discovered to be not only spurious, but to have been offered in Paris for £25. Since this time large and valuable additions have been made to the collection, and in the purchase of these pictures the first recommendation has been an authentic history; and, we believe, that in every case of purchase a caution has been exercised, inasmuch as to defy any depreciative evidence. Nothing is easier than to rise in the House of Commons and condemn any of the pictures in the collection, but few things would be more difficult than to justify such condemnation. The mere opinions of Mr. Coningham and Mr. Bentinck go for nothing. Our National Gallery is not extensive, but with the exception of the Tribune at Florence, in the Palazzo Vecchio, there is nothing so brilliant as our Italian room; we say nothing of the Pitti. Even after a visit to the most celebrated public collections of Europe, we return to be refreshed by our own public pictures, which, as a whole, stand far above the vulgar questions that may be put in respect of most other public galleries.

To the other Art-topics brought before parliament during the past session, such reference has been made in our columns at the time as to render further comment unnecessary.

## OBITUARY.

EUGÈNE DELACROIX.

At no very long interval of time from the death of Ary Scheffer and Paul Delaroche, France has to mourn the loss, on the 13th of August, of another of her most eminent historical painters, Ferdinand Victor Eugène Delacroix. He was born in 1798, at Charenton. His father, a member of the revolutionary National Convention, and who filled several important offices under the republic and the consulate, intended his son for official life, and gave him an education suited to the position destined for him. At the age of eighteen Eugène was still attending the College of Louis-le-Grand, which he quitted to enter the studio of P. Guérin.

His first picture, 'Dante and Virgil crossing the Styx,' was not publicly exhibited at the time, owing, it is alleged, to the advice of Guérin, who was alarmed for the reputation of his pupil for venturing upon a subject so new to the French public; many of the best judges of Art, both painters and connoisseurs, among whom was M. Thiers, spoke in terms of the highest admiration of the power and imagination shown in this work, and foretold for its author a brilliant career. In 1824 he produced 'The Massacre of Scio,' for which he was awarded by the jury of the exhibition a medal of the second class. In 1826 he painted for the church of St. Paul and St. Louis, in the Rue St. Antoine, 'Christ on the Mount of Olives,' and for one of the saloons in the Council of State, 'The Emperor Justinian framing the Laws.'

From this time his reputation was established and increased year by year, though there were still among his critics some who denied to him the merits almost universally admitted to be his due. A catalogue of the paintings of this most laborious and versatile artist would form a list of no ordinary length; among the best known are a scene from Dante's 'Inferno,' and 'Alexander after the Battle of Arbela,' both in the library of the Senate; 'The History of the Theban Hercules,' in the Hotel de Ville; 'Apollo vanquishing the Python,' in the Louvre; 'The Invasion of Attila,' 'The Golden Age,' and some single allegorical figures, in the Bourbon Palace; 'The Angel Michael's Combat with Satan,' 'Heliogabrus,' and 'Jacob wrestling with the Angel,' all in the chapel of the church of St. Sulpice. Others, whose present locality is unknown to us, are—'The Burial of St. Etienne,' 'The Disciples at Emmaus,' 'The Crucifixion,' 'The Entombment,' 'Milton dictating "Paradise Lost" to his Daughters,' 'Raffaello in his Atelier,' 'Tasso in Prison,' &c. &c. In 1831 Delacroix paid a visit to the East, and painted subsequently several pictures from the sketches he there made.

At the great Paris Exhibition of 1855 Delacroix was represented by thirty-five of his principal works. His own countrymen, and some German critics, are accustomed to speak of him as a great colourist; such, however, is by no means the opinion we have formed from the examination of his pictures at that time, and from what we have seen in his own studio. He cannot rank high as a colourist, at least to eyes accustomed to the brilliancy of the English school; but his historical compositions are most masterly, his drawing is vigorous and true, and the daring boldness with which his ideas are thrown, as it were, on the canvas, reminds one sometimes of Rubens.

He was buried, with much funeral pomp, in the cemetery of Père la Chaise; a very large number of his countrymen, distinguished in Art, science, and literature, attended his remains to their last resting-place, desirous of thus doing homage to a painter of no common genius, and to a man who in private life was distinguished by extreme simplicity and gentleness of manner combined with great kindness of heart.

CAPTAIN J. D. KING.

During a long series of years the catalogues of the Royal Academy and of the British Institution contained the name, as an honorary exhibitor, of Captain John Duncan King, a landscape painter



of considerable talent, whose works have frequently been favourably spoken of in our columns. The gallant officer, who had seen much military service in early life, died on the 21st of August, at the Lower Ward, Windsor Castle, a residence he had long occupied as a Military Knight of Windsor. His age was seventy-four.

Captain King was an enthusiastic admirer of Claude, many of whose pictures, both here and in Paris, he copied very successfully. To our notice of the death of Horace Vernet—see page 52 *ante*—were appended some remarks on the French artist and his works, written by the captain, who studied under him in 1825. For very many years we enjoyed the pleasure of a personal acquaintance with Captain King, in every way a most estimable man: it is therefore with sincere individual regret we pen this brief record to his memory.

## THE ARCHÆOLOGICAL INSTITUTE IN KENT.

ARCHÆOLOGY may take just credit to itself for the results of its labours since the establishment of the Institute about twenty years ago. It has discredited, if it has not eradicated, that complacent antiquarianism formerly in vogue, and which, at the end of the last century, ran to seed at Strawberry Hill; it has been the ready and judicious ally of geology, and in that capacity has frequently performed signal service; it has shown us how to extract as well from our old cathedrals and monasteries, as from our ancient records and muniments, new and truer lessons than had formerly been learnt; it has encouraged a commendable spirit of inquiry, by aiding the organisation throughout the land of a score of societies whose object is like its own; and by the success of its labours has finally succeeded in elevating itself from the position of a pursuit that was condemned, to the rank of a most useful and reputable science.

At the beginning of its career the promoters of the Institute wisely determined not to restrict its operations to London and to the ordinary monthly meetings of members, but to extend its agency and increase its influence by means of an annual congress in one of the cathedral cities of the three kingdoms, at which the Arts, monuments, and antiquities of the district should be explored and elucidated. These congresses have always been of a most agreeable and instructive kind, but that which has recently terminated at Rochester, under the presidency of Marquis Camden, was indubitably the most successful yet held. During the week occupied by the proceedings the weather continued uniformly fine, and visitors were fortunately enabled to enjoy, under a fine sky and in a beautiful county, the various pleasant excursions that had been planned to objects of interest at a distance from the town. The papers read in the sections, too, were all good, especially those contributed by Dr. Guest, Mr. Beresford-Hope, Professor Willis, Dean Hook, and Mr. M. H. Bloxam. Several of them, indeed, are of permanent value, and as they will doubtless be hereafter published in the pages of the *Archæological Journal*, we must refer the reader to that periodical, merely mentioning in passing that Professor Willis, in his elaborate discourse on Rochester Cathedral, pronounced the whole of that building, with the exception of a portion of the crypt, to be later than the time of Gundulph, to whom it is generally ascribed, together with the castle at Rochester, Malling Abbey, and the White Tower of London.

From an Art point of view the meeting must be considered to have been of rare interest. In this respect the institute is always fortunate. Its special exhibitions in London generally number among their contributors the most noted Art-possessors in the kingdom; and whenever the society migrates into the country, its influence is sufficient to collect all that is asked for or required. The temporary museum arranged in the Corn Exchange, under the able direction of Mr. C. Tucker, contained a display of Art-treasures seldom surpassed in archaeological interest, and which were a source of great attraction on the

alternate evenings on which they were to be seen. The paintings and drawings were numerous and very fine. By permission of her Majesty the large picture by Holbein, representing the embarkation at Dover of Henry VIII. for France, in 1520, and which contains a representation of the famous ship *Harry Grace à Dieu*, was removed from Hampton Court for the occasion. Her Majesty sent also from Windsor Castle ingenious card models of the *Diamond and Greyhound* ships, dated 1731. The Rev. J. Fuller Russell contributed largely from his fine collection of the works of the early Italian masters. Ugolino da Siena was well represented by the seven divisions of the predella of the great altar picture which, according to Vasari, he painted for the church of S. Croce, at Florence, containing the Last Supper, the Betrayal, the Scourging, the Procession to Calvary, the Descent from the Cross, the Entombment, and the Resurrection. The work is in tempera, on gold ground. Also in tempera, on gold ground, is a fine example of the manner of Taddeo di Bartolo, a diptych, representing on the one side the Virgin and Child enthroned between St. James the Greater, St. John Baptist and two angels; and on the other, our Blessed Lord on the cross between the Virgin Mary and St. John Evangelist, the foot of the cross being embraced by Mary Magdalene. The frame of this diptych is enriched with precious stones, and in the top are two compartments containing half-length figures of the Angel of the Annunciation and of the Virgin. Of Giotto there was a work which displays all the shortcomings and accomplishments that distinguished this painter. It is a Christ standing in the tomb with St. John and the Virgin, one on each side, adoring the pierced hands of the Lord. Sano di Pietro, Barna da Siena, and the school of Giotto, were all adequately represented; whilst of the illuminations of Don Silvestro and Hans Memling there were several admirable specimens from the same collections. Mr. Edward Pretty sent some beautiful miniatures by different artists, one of them being a portrait of Lady Rachel Russell, and a remarkable 'Study of Heads' by an unknown artist. The portrait of Camden the historian, well known by means of engravings, was contributed by the noble president, and that of Lambard, the Kentish antiquary, by his representative, Mr. William Lambard. Among the other portraits that decorated the walls were two belonging to Lord Stanhope: one of Anne Stanhope, Duchess of Somerset, formerly in the possession of the namby-pamby antiquary, Horace Walpole, whose blundering note is still preserved on the back; and a small full-length portrait of King George I., which is noticeable as having been presented by the original to the first Lord Stanhope. Major Luard contributed a profile portrait, carved in wood, of Edward VI.; Mr. David Laing a miniature of Anne of Cleves, by Holbein; and the late Mr. W. Clayton, of Dover, a portrait of King James I., in which the most remarkable feature is a tall, jewelled hat, that could not have had the effect of improving the complacent countenance of the Scotch Solomon.

Local scenes, personages, and events, were plentifully illustrated. Mr. John Henderson had selected from his fine collection several water-colour drawings representing Kentish scenery. Among these the two by Turner of Dover Harbour in 1792 and 1793 had numerous admirers, although they were unquestionably inferior in most respects to those near them by other artists, that were overlooked. Mr. E. W. Cooke, A.R.A., together with numerous objects of antiquarian interest, sent a couple of his own most satisfactory and charming drawings of the immediate neighbourhood.

Distributed throughout the room were numerous old engravings and etchings, having reference to local history and topography. Our space, however, will allow us to specify only a curious set, representing the exploits of the Dutch in the Medway; a fine engraving of Fairlawn House, by I. Kip, belonging to Mr. M. Vane; and a series of etchings by Picart, illustrating the Escape in 1688 of James II. from Rochester. They are the property of Mr. Blaauw, and though coarse, and as inaccurate as Macaulay's estimate of the character of William III., are interesting for the

very audacity of their misrepresentation. Nor can we do more than merely allude to the splendid display of objects of archaeological interest that were exhibited in the cases. The collection of military weapons and implements, of ecclesiastical and domestic utensils, and of articles of personal ornament, was contributed to by the Commander-in-Chief, the Secretary of State for War, the Society of Antiquaries, and the corporations of Dover and Rochester, and was, chronologically, one of the most complete ever amassed. Mr. Beresford-Hope, to whom we are happy in again having an opportunity of expressing the obligation under which he has laid the Arts in this country, contributed photographs of mural paintings in San Clemente, in Rome, a curious wooden reredos of Norman design, and a roughly carved triptych, said to be Scandinavian, but which has no characteristics it may not have derived from a rustic workman in any Catholic country. Sir Thomas Maryon Wilson forwarded a collection of the antiquities preserved in his fine old mansion at Charlton; and the Hon. Sir John Bligh sent several objects of historical interest.

The Chancellor of the Exchequer forwarded a few statuettes in ivory and wood, and kindly lent from his cabinets of rare porcelain a fine specimen of Tuscan ware, made, in 1580, under Francesco de Medici, whose monogram and a representation of the Duomo at Florence is fixed on the dull white surface of the plate. Only thirty pieces of this fabric are known. Early books, charters, seals, regalias, illuminated manuscripts, and heraldic collections, were in abundance. The series of Caxtons was very extensive and complete, and comprised specimens from the collections of Earl Spencer at Althorpe, Mr. Tite, M.P., and Mr. Fuller Russell, together with the original MS. volume from Lambeth Palace of "The Dictes and Sayings of the Philosophers." The last volume is famous, as it contains the only known contemporary portrait of Edward V., as well as a portrait often in error engraved as that of Caxton himself. But it was in Anglo-Saxon remains that the museum was richest. It will be sufficient to say that Earl Amherst exhibited the splendid enamelled brooch found at Minster, in Kent; Mr. Gibbs sent his important collection of objects found in Kent since 1848; and the British Museum\* kindly permitted the exhibition of the famous Faussett collection of Anglo-Saxon antiquities.

In addition to these treasures in the museum, the members of the Institute were, by the kind hospitality of the noble owners of Knole and Cobham, invited to inspect the extensive and well-known galleries of ancient portraits contained in those mansions. At each place they were fortunate in having for their *cicerone* so competent an Art-critic as Mr. George Scharf, who, at each place, kindly undertook to head the party and give any explanations that were desired.

The Institute was well received at Rochester, and obtained a large accession of influential members. The Mayor and Corporation by giving the use of the public buildings, the Dean and Chapter by affording facilities for the inspection and examination of the cathedral, the Bridge-wardens and other public bodies by their readiness to meet the wishes of their distinguished visitors, and the local nobility and gentry by lending works of Art or of archaeological interest, all evinced on the occasion a public spirit that is highly commendable, and that must have been very gratifying to the archaeologists and their friends. The meeting, moreover, derived *éclat* from the presence of a special envoy from the Emperor of the French, who had been despatched by his Imperial Majesty for the purpose of ascertaining the views of Dr. Guest and the historical section on the invasion of England by Julius Cæsar, a subject of much interest to the present ruler of France, whose "Vic de Cæsar" is said to be on the eve of publication.

The meeting for 1864 will be held at Warwick, but the programme will embrace Coventry, Lichfield, Kenilworth, and Stratford-upon-Avon.

\* Our contributor is mistaken. The offer to purchase the remarkable collection was declined by the Museum, and it is to the public spirit of an individual, Mr. Joseph Mayer, of Liverpool, that the nation owes the preservation in its entirety of this unique collection.—[Ed. A.-J.]



## HISTORY OF CARICATURE AND OF GROTESQUE IN ART.

BY THOMAS WRIGHT, M.A., F.S.A.  
THE ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

CHAPTER IX.—Minstrelsy a subject of burlesque and caricature.—Character of the minstrels.—Their jokes upon themselves and upon one another.—Various musical instruments represented in the sculptures of the mediæval artists.—Sir Mathew Gormay and the King of Portugal.—Discredit of the tabor and bagpipes.

ONE of the principal classes of the satirists of the middle ages, the minstrels, were far from being unamenable to satire themselves. They belonged generally to a low class of the population, one that was hardly acknowledged by the law, which merely administered to the pleasures and amusements of others, and, though sometimes liberally rewarded, they were objects rather of contempt than of respect. Of course there were minstrels belonging to a class more respectable than the others, but these were comparatively few; and the ordinary minstrel seems to have been simply an unprincipled vagabond, who hardly possessed any settled resting-place, who wandered about from place to place, and was not too nice as to the means by which he gained his living—perhaps fairly represented by the street minstrel, or mountebank, of the present day. One of his talents was that of mocking and ridiculing others, and it is not to be wondered at, therefore, if he sometimes became an object of mockery and ridicule himself. One of the well-known minstrels of the thirteenth century, Rutebeuf, was, like many of his fellows, a poet also, and he has left several short pieces of verse descriptive of himself and of his own mode of life. In one of these he complains of his poverty, and tells us that the world had in his time—the reign of St. Louis—become so degenerate, that few people gave anything to the unfortunate minstrel. According to his own account, he was without food, and in a fair way towards starvation, exposed to the cold without sufficient clothing, and with nothing but straw for his bed.

"Je touz de froit, de fain baailie,  
Dont je suis mors et maubailiz;  
Je suis sanz coutes et sanz liz;  
N'a si povre jusqu'à Senliz;  
Sire, si ne sai quel part aille;  
Mes costez connot le pailliz,  
Et liz de paille n'est pas liz,  
Et en mon lit n'a fors la paille."

(Œuvres de Rutebeuf, vol. i. p. 3.)

In another poem, Rutebeuf laments that he has rendered his condition still more miserable by marrying, when he had not wherewith to keep a wife and family. In a third, he complains that in the midst of his poverty, his wife has brought him a child to increase his domestic expenses, while his horse, on which he was accustomed to travel to places where he might exercise his profession, had broken its leg, and his nurse was dunning him for money. In addition to all these causes of grief, he had lost the use of one of his eyes.

"Or a d'enfant gçu ma fame;  
Mon cheval a buisié la jame  
A nue lice;  
Or vent de l'argent ma norrice,  
Qui m'en destraint et me pèlice,  
For l'enfant peestre."

Throughout his complaint, although he laments over the decline of liberality among his contemporaries, he turns his poverty into a joke. In several other pieces of verse he speaks in the same way, half joking and half lamenting over his poverty, and he does not conceal that the love of gambling was one of the causes of it. "The dice," he says, "have stripped me entirely of my robe; the dice watch and spy me; it is these which kill me; they assault and ruin me, to my grief."

"Li dé que li dètier ont fet,  
M'ont de ma robe tout desfet;  
Li dé m'ocient.  
Li dé m'aguetent et espient;  
Li dé m'assailent et deffient,  
Ce poise moi."—*Id.*, vol. i. p. 27.

And elsewhere he intimates that what the minstrels sometimes gained from the lavish generosity of their hearers, soon passed away at the tavern in dice and drinking.

One of Rutebeuf's contemporaries in the same

profession, Colin Muset, indulges in similar complaints, and speaks bitterly of the want of generosity displayed by the great barons of his time. In addressing one of them who had treated him ungenerously, he says, "Sir Count, I have fiddled before you in your hostel, and you neither gave me a gift, nor paid me my wages. It is discreditable behaviour. By the duty I owe to St. Mary, I cannot continue in your service at this rate. My purse is ill furnished, and my wallet is empty."

"Sire Quens, j'ai vielé  
Devant vos en vostre ostel;  
Si ne m'avez riens donné,  
Ne mes gages acqitez,  
C'est vilanie.  
Foi que doi sainte Marie.  
Ensi ne vos sieur—je mie.  
M'aumosnière est mal garnie,  
Et ma male mal farsie."

He proceeds to state, that when he went home to his wife (for Colin Muset also was a married minstrel), he was ill received if his purse and wallet were empty; but it was very different when they were full. His wife sprang forward and threw her arms round his neck; she took his wallet from his horse with alacrity, while his lad conducted the animal cheerfully to the stable, and his maiden killed a couple of capons, and prepared them with piquant sauce. His daughter brought a comb for his hair. "Then," he exclaims, "I am master in my own house."

"Ma fame va deströer  
Ma male sans demöer;  
Mon garçon va abuvör  
Mon cheval et conreör;  
Ma pucele va tuer  
Deux chapons por deporter  
A la jause aillie.  
Ma fille in aporte un pigne  
Eor sa main par cortoisie.  
Lois sui de mon ostel sire."

When the minstrels could thus joke upon themselves, we need not be surprised if they satirised one another. In a poem of the thirteenth century, entitled "*Les deux trovours ribanz*," two minstrels are introduced on the stage abusing and insulting one another, and while indulging in mutual accusations of ignorance in their art, they display their ignorance at the same time by misquoting the titles of the poems which they profess to be able to recite. One of them boasts of the variety of instruments on which he could perform.

"Je suis jugleres de viele  
Si sui de muse et de frestele,  
Et de harpes et de chifonie,  
De la gigue, de l'armonie,  
De l'salteire, et en la rote  
Sai-ge bien chanter une note."

It appears, however, that among all these instruments the viol, or fiddle, was the one most generally in use.

The mediæval monuments of Art abound with burlesques and satires on the minstrels, whose instruments of music are placed in the hands sometimes of monsters, and at others in those of animals of a not very refined character. Our first example is taken from a manuscript in the



Fig. 1.—A CHARMING FIDDLER.

British Museum (MS. Cotton, Domitian A. II.), and represents a female minstrel playing on the fiddle; she has the upper part of a lady, and the lower parts of a mare, a combination which appears to have been rather familiar to the imagination of the mediæval artists. In our second cut, which is taken from a copy made by Carter of one of the misereres in Ely Cathedral,

it is not quite clear whether the performer on the fiddle be a monster or merely a cripple; but perhaps the latter was intended. Our cut No. 3, also taken from Carter, was furnished by a sculpture in the church of St. John, at Ciren-



Fig. 2.—A CRIPPLED MINSTREL.

cester, and represents a man playing on an instrument rather closely resembling the modern hurdy-gurdy, which is evidently played by turning a handle, and the music is produced by striking wires or strings inside. The face is

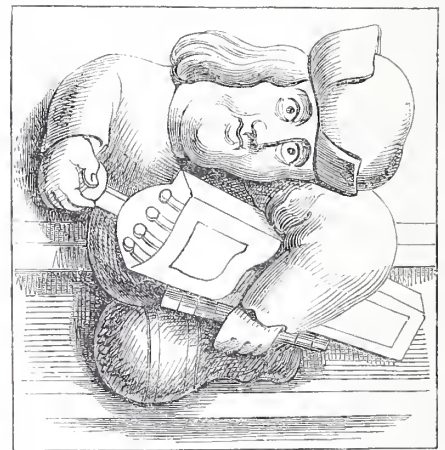


Fig. 3.—THE HURDY-GURDY.

evidently intended to be that of a jovial companion.

Gluttony was an especial characteristic of that class of society to which the minstrel belonged,

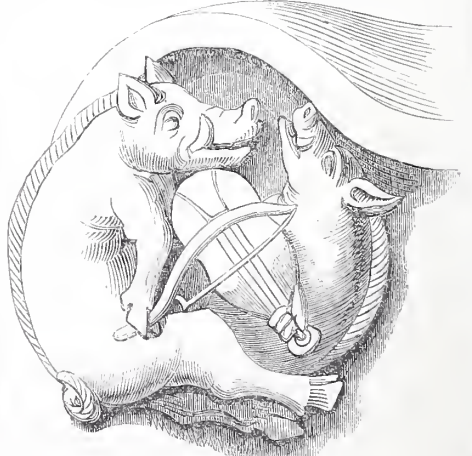


Fig. 4.—A SWINISH MINSTREL.

and, perhaps, this was the idea intended to be conveyed in the next picture (No. 4), taken from one of the stalls in Winchester Cathedral, in which a pig is performing on the fiddle, and



appears to be accompanied by a juvenile of the same species of animal. One of the same stalls, copied in our cut No. 5, represents a sow performing on another sort of musical instrument, which is not at all uncommon in mediæval delineations. It is the double pipe, or flute, which was evidently borrowed from the ancients. Minstrelsy was the usual accompaniment of the mediæval meal, and perhaps this picture is intended to be a burlesque on that circumstance, as the mother is playing to her brood while they are feeding. They all seem to listen quietly, except one, who is evidently much more affected by the music than his companions. The same



Fig. 5.—A MUSICAL MOTHER.

instrument is placed in the hands of a rather jolly looking female in one of the sculptures of St. John's Church, in Cirencester, copied in our cut No. 6.

Although this instrument is rather frequently represented in mediæval works of Art, we have no account of or allusion to it in mediæval writers, and perhaps it was not held in very high estimation, and was used only by a low class of performers. As in many other things, the employment of particular musical instruments was guided, no doubt, by fashion, new ones coming in as old ones went out. Such was the case with



Fig. 6.—THE DOUBLE FLUTE.

the instrument which is named in one of the above extracts, and in some other mediæval writers, a *chiffonie*, and which has been supposed to be the dulcimer, that had fallen into discredit in the fourteenth century. This instrument is introduced in a story which is found in Cuvelier's metrical history of the celebrated warrior Bertrand du Guesclin. In the course of the war for the expulsion of Pedro the Cruel from the throne of Castile, an English knight, Sir Matthew Gournay, was sent as a special ambassador to the Court of Portugal. The Portuguese monarch had in his service two minstrels whose performances he vaunted greatly, and on whom he set great store, and he insisted on their performing in the presence of the new ambassador. It turned out that they played on

the instrument just mentioned, and Sir Matthew Gournay could not refrain from laughing at the performance. When the king pressed him to give his opinion, he said, with more regard for truth than politeness, "In France and Normandy, the instruments your minstrels play upon are regarded with contempt, and are only in use among beggars and blind people, so that they are popularly called beggar's instruments." The king, we are told, took great offence at the bluntness of his English guest.

The fiddle itself appears at this time to have been gradually sinking in credit, and the poets complained that a degraded taste for more vulgar musical instruments was introducing itself. Among these we may mention especially the pipe and tabor. The French antiquary, M. Jubinal, in a very nice collection of early popular poetry, published under the title of "*Jongleurs et Trouvères*," has printed a curious poem of the thirteenth or fourteenth century, intended as a protest against the use of the tabor and the bagpipes, which he characterises as properly the musical instruments of the peasantry. Yet people then, he says, were becoming so besotted on such instruments, that they introduced them in places where better minstrelsy would be more suitable. The writer thinks that the introducing of so vulgar an instrument as the tabor into grand festivals could be looked upon in no other light than as one of the signs which might be expected to be the precursors of the coming of



Fig. 7.—THE TABOR, OR DRUM.

Antichrist. "If such people are to come to grand festivals as carry a bushel [i.e. a tabor made in the form of a bushel measure, on the end of which they beat], and make such a terrible noise, it would seem that Antichrist must now be being born; people ought to break the head of each of them with a staff."

"Déussent itiels genz venir à bele feste  
Qui portent un boissel, qui mainent tel tempeste,  
Il samble que Antecrist doie maintenant nestre;  
L'en deroit d'un baston chascun brisier la teste."

This satirist adds, as a proof of the contempt in which the Virgin Mary held such instruments, that she never loved a tabor, or consented to hear one, and that no tabor was introduced among the minstrelsy at her espousals. "The gentle mother of God," he says, "loved the sound of the fiddle;" and he goes on to prove her partiality for that instrument by citing some of her miracles.

"Onques le mère Dieu, qui est virge honorée,  
Et est avec les Angles hautement coronée,  
N'ama onques tabour, ne point ne li agréa,  
N'ouques tabour n'i ot quant el fu espousée.  
La douce mère Dieu ama son de vile."

The artist who carved the curious stalls in Henry VII.'s Chapel at Westminster, seems to have entered fully into the spirit displayed by this satirist, for in one of them, represented in our cut No. 7, he has introduced a masked demon playing on the tabor, with an expression apparently of derision. This tabor presents much

the form of a bushel measure, or rather, perhaps, of a modern drum. It may be remarked that the drum is, in fact, the same instrument as the tabor, or, at least, is derived from it, and they were called by the same names, *tabor* or *tambour*. The English name *drum*, which has equivalents in the later forms of the Teutonic dialects, perhaps means simply something which makes a noise, and is not, as far as I know, met with before the sixteenth century. Another carving of the same series of stalls at Westminster, copied in our cut, No. 8, represents a tame bear playing on the bagpipes. This is perhaps intended to be at the same



Fig. 8.—BRUIN TURNED PIPER.

time a satire on the instrument itself, and upon the strange exhibitions of animals domesticated and taught various singular performances, which were then so popular.

In our last cut (No. 9), we come to the fiddle again, which long sustained its place in the highest rank of musical instrumenis. It is taken from one of the sculptures on the porch of the principal entrance to the Cathedral of Lyons, in France, and represents a mermaid with her child, listening to the music of the fiddle. She wears a crown, and is intended, no doubt, to be one of the queens of the sea, and the introduction



Fig. 9.—ROYAL MINSTRELSY.

of the fiddle under such circumstances can leave no doubt how highly it was esteemed.

While, however, after the fifteenth century the profession of the minstrel became entirely degraded, and he was looked upon more than ever as a rogue and vagabond, the fiddle accompanied him, and it long remained, as it still remains in Ireland, the favourite instrument of the peasantry. The blind fiddler, even at the present day, is not unknown in our rural districts. It has always been in England the favourite instrument of minstrelsy.



## THE TURNER GALLERY.

HANNIBAL CROSSING THE ALPS.

Engraved by J. Cousen.

THE longer we look at the pictures of Turner, especially in the way of comparing them with each other, the more we are impressed with the grandeur of his genius; and are astonished at the variety of ways in which it is manifested. Sometimes it revels among the architectural glories of the cities of Italy, and sometimes amid her luxuriant hills and valleys. At one time his pencil delineates the quaint, castellated ruins of the Rhenish provinces, and at another the majestic natural fortresses of an Alpine world. Sometimes it sheds a halo round the clustered columns and broken arches of a once noble edifice in our own land, and sometimes it lights up with the most brilliant colouring our winding rivers and verdant pastures. On land or sea, in sunshine or storm, from early dawn to closing day, he studied the book of nature, and stored his mind with the most gorgeous imaginings that eye could investigate, or thought conceive, or hand note down; nothing seemed beyond his grasp, nor anything too lofty or difficult for his daring to strive after and accomplish.

There is a wonderful realisation of this in his picture of 'Hannibal crossing the Alps,' a purely imaginary scene, though he doubtless borrowed some of the mountainous forms introduced from the region of the Alps. It was exhibited at the Academy in 1812, and the title, as was the case with many more of his works, was accompanied in the catalogue by a quotation from his mythical manuscript poem, 'The Fallacies of Hope.'

"Craft, treachery, and fraud—Salassian force  
Hung on the fainting rear! then Plunder seized  
The victor and the captive,—Saguntum's spoil  
Alike became their prey: still the chief advanced,  
Look'd on the sun with hope, low, broad, and wan;  
While the fierce archer of the downward year  
Stains Italy's blanch'd barrier with storms,  
In vain each pass, ensanguined deep with dead,  
Or rocky fragments wild destruction roll'd;  
Still on Campania's fertile plains he thought,  
But the loud breeze sobb'd—'Capua's joys beware!'"

How far these lines interpret the composition, or how far the picture is an illustration of the poetry, may be safely left to those who will compare the one with the other.

But as to the picture itself: here is poetry as grand as any description of a war of elements written with pen. Turner called it a snow-storm, but it might almost stand for the bursting forth of the deluge, when the "windows of heaven were opened, and the waters prevailed exceedingly upon the earth, and all the high hills that were under the whole heaven were covered." There is little appearance of snow as we are accustomed to see it fall even in the depth of winter; but there is a commingling, so far as the darkness permits anything above to be perceptible, of rain, snow, and sleet, driven by a hurricane of wind into forms of fantastic shape, as if a strong tornado had lifted up a mass of water, and fragments of ice, and loose stones from the earth, and was hurling them back again with the wildest fury over the hosts of men and the rugged mountain tops. Behind that arch-like veil of liquid clouds the sickly sun is struggling out, casting a lurid and unnatural light over the distant valley and the Carthaginian legions, who have not only to face the violence of the storm, but have also to defend themselves from the attacks of their enemies, who are carrying on a sort of guerrilla warfare in the rocky defile into which Hannibal has led his decimated but hitherto invincible troops. In the foreground to the left, straggling parties of the Allobroges—the barbarian natives of this mountain district, known as the Graian Alps, where the Little St. Bernard is situated—are plundering the dead and wounded Carthaginians, while others are loosening huge fragments of stone and rolling them down into the gorge upon the invaders.

The subject, and the treatment of it throughout, form one of those daring essays of Art which none but Turner would have attempted, and no other painter could have hoped to realise. The picture is in the National Gallery, but looking very different in colour from what it must have done half a century ago.

## CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."

## THE PINACOTHEK AT MUNICH.

SIR,—Having been lately in Munich, I was somewhat gratified by reading an article in the August number of the *Art-Journal*, containing much deserved censure on the state of the Pinacothek there, because I feel in some measure relieved as regards my own indignation at the condition of that collection of pictures, which, though much overrated, is doubtless a valuable one. I do not believe the case to be in any way overstated. There may be some difference of opinion as regards the works of Paolo Uccello and Giotto—the National Gallery certainly possessing genuine works by both masters; there are others elsewhere, and more by Giotto than by Uccello.

But as to the disgraceful state of the great Munich Gallery of paintings by the old masters, your correspondent gives no doubt a true picture. It abounds with third-rate, or comparatively worthless pictures—many are misnamed, and some of the misnomers are simply ridiculous. Still, though long much overrated, the collection contains many fine works; as, for example, a magnificent early Raphael, the 'Holy Family' (No. 534), sometimes called the 'Pyramid'; a Perugino, 'The Virgin and St. Bernard' (No. 557); a Lorenzo Lotto; a Francia (No. 575); Giorgione's own portrait, by himself; a Titian or two, a Paul Veronese, and a few other valuable Italian pictures; a vast accumulation of Rubenses of different degrees of excellence; some fine Vandykes; a Snyders or two; several capital Vanderwerffs, and fine specimens of Jordans, De Crayer, Weenix, Rembrandt, and a few others; some Murillos; the beautiful Memling (No. 63), in the fourth cabinet; a few good early German pictures and portraits, and some excellent examples of the school of Cologne; but not one genuine Van Eyck.

The above are all the really prominent pictures in the collection, and are a high class of examples of the masters. But the majority of the collection, if not bad, are at least indifferent, not excepting even the Albert Dürers, which bear no comparison with those at Vienna, in the Belvedere Gallery; Dürer's well-known portrait in the Munich collection is sufficiently laboured, but is painted without taste, and is ill drawn.

The mildew spoken of I did not observe, but nearly all the pictures have a dull neglected aspect: the rooms are comparatively dark, so much so, that except in the cabinets, one cannot see the inscriptions well enough to read them. The skylights are small and very high, and the glass has nearly all turned purple; when one adds to this a very dirty blind, which is drawn across, below each skylight, it is not difficult to imagine the darkness that reigns fifty feet or so below. Then as to the hanging, its "imbecility" is certainly wonderful; pictures were perhaps never worse hung; they are arranged so as to cover the walls uniformly at certain symmetrical intervals. The bottom of the lowest frames is about five feet from the ground, so that no picture can be well seen close, or properly copied as it hangs, except those of large size—indeed, only the large pictures can be fairly seen at all in the saloons or large rooms. The so-called cabinets are small rooms by the side of the large ones, and in these the lower pictures are necessarily near the eye. Even an opera-glass would help but little in the saloons, as they are not sufficiently lighted to admit of the pictures being thoroughly seen; a picture even twenty feet from the ground might be seen in a good light, but the upper parts of some of the pictures are nearly thirty feet from the floor in this monumental gallery of Munich. The paintings are wholly accessory to the architecture, and it is evident that an architect, or at least an architectural sentiment, has completely controlled the hanging. The state of the floor itself is something astounding: King Ludwig would not have wood, and an imitation marble was made of gravel and plaster. The polished plaster is now worn away, and the very gravel is in parts kicked up, exposing large holes in the gangways, deep enough to cause people to

stumble. To other defects is added that of removing pictures from the gallery when they are desired to be copied, for they cannot be copied as they hang, from the wretched architectural principle of the hanging; and the consequence is that hundreds of visitors are deprived of seeing many of the best works of the collection, which are locked away for weeks in private rooms below.

The catalogue is worthy of the arrangement of the pictures—it is certainly one of the worst in Europe: it has no index, and there are interesting signatures on many of the works, of which no notice whatever is taken. It is difficult even to use this catalogue, as, except on the uppermost line of pictures, the numbers are so small that you cannot make them out without approaching close up to the pictures, which involves a constant walking backwards and forwards; and there is no other help given but these unfit numbers on the frames—no subjects—no names. The catalogue may be easily misused; not so the arrangement, without beginning *de novo*; but the building itself is altogether unfit for a picture gallery, with its present system of lighting—it requires a new roof to be constructed on another principle, and it wants a heating apparatus in the floors.

August, 1863.

A VISITOR.

THE  
EMPEROR ON THE PALATINE.

IN the course of the penultimate past year, while Italy still writhed in her throes of revolution or regeneration, it came upon the world with surprise, that the victor of Magenta and Solferino had made his own, by the peaceable process of purchase, and from the dethroned King of the Two Sicilies, a spot of ground on the Palatine Hill of Rome, to which the chronicles of both ancient and modern times had lent a rich, duplicate interest. We all know how, by a word or a wink, his Imperial Majesty has had transferred to him Nice and Savoy; but for this spot, commonly known as the Farnese Gardens, he would seem to have had a special yearning, as though he had said unto himself, "*Ille angulus ridet mihi præter omnes*," and so, in the downright way of barter and sale, he sends his privy purse into the field and makes the lot his own, through the medium of a *quid pro quo*, in cash.

A glance back through some records of the archaeologists and travellers, but more particularly a late animated description and discussion of M. Felix Derièce, enables us to offer our readers a condensed and, peradventure, not unwelcome notice of the locality in question: for, to all who have visited or read but moderately of Rome, this spot, so consecrated by varied reminiscences, must have been of especial mark. It will not be unsatisfactory to them to have their past impressions revived; while, to the wider range of others, to whom the subject may be comparatively new, a few notes and queries touching the sources of the Emperor Napoleon III.'s interest in this Palatine property, may not seem *mal-apropos*.

Of the seven hills on which Rome has stood, the Palatine is first in historic interest. It was its cradle—it became its throne. Here Romulus and his brother were suckled, says the legend, by the self-same wolf, and here the former planted that tree of mighty rule, which was destined to overshadow half the world with its umbrage. Here Augustus dwelt in modest state, and here the fantastic monster, Nero, accommodated himself with an enlarged palace, under which a legion might have lodged, and with room to spare. To these topics we shall return, but proceed now to note, how, after the glories of the Palatine had been utterly crushed into ruin by the hordes of Alaric, and by Genseric's Vandals, and after it had so lain for centuries of neglect, its old prestige of renown was reanimated by a cardinal and pope, and under the auspices of his family name, the Farnese.

This remarkable man was the Cardinal Alexander Farnese, who, in the year 1534, received the tiara under the title of Paul III. Becoming possessor of this Palatine, he directed upon it all the talents of the celebrated Vignole, who erected, over the foundations of the palace of the Cæsars,





J. COUSEN. SCULP.

J. M. W. TURNER. R.A. PINXT.

# HANNIBAL CROSSING THE ALPS.

FROM THE PICTURE IN THE NATIONAL GALLERY.







a villa of singular beauty, surrounded by grounds laid out with all the graceful devices, all the stately elegancies of the most accomplished artificial gardening—its parterres in every luxury of flower bloom, its alloys, its groves, its fountains, and its statues. He enriched it crowningly with precious, antique marbles, drawn from the neighbouring Baths of Caracalla.

Although the ominous voice of reformation was then heard muttering through Germany, Switzerland, England, and even France itself, it had not, as yet, interfered with the goodly dispensations which habitually awaited the families of the popes. Their temporal power infallibly established new princely lines, upon which honours and appanages were redundantly lavished. Paul III. offered no exception to this rule. He had a son named Louis, of ambiguous legitimacy—query whether born before his father had taken orders, and under the sanction of matrimony, or *vice versa*—and upon him he bestowed the duchies of Parma and Placentia, and ultimately the Palatine. Through the progeny of this new Duke, whose merits and whose death by assassination are likened to those of Caesar Borgia, the Farnese Gardens and villa descended, until, on failure of the male line with Duke Antonio, in 1731, they passed over to Elizabeth, the sister of the latter, and through her, who was second wife to Philip V. of Spain, to that branch of the Bourbons.

Don Carlos, the son of Philip and Elizabeth, became master of Naples in 1734. In 1739 he succeeded to the Spanish throne, and thereupon transferred to his third son, Ferdinand, the kingdom of the Two Sicilies, and thus the whole of the Farnese property became vested in the Neapolitan branch of the luckless Bourbon family.

The era of the transition of this property, laden as it was with the reminiscences of two past epochs, into the possession of the Bourbons, was also that of its neglect and renewed destruction. They decorated their Naples at the expense of Rome. Several other palaces inherited by them through their succession to Duke Antonio, were, in the first instance, despoiled of their antique treasures. Then came the like visitation upon the Palatine villa, towards the close of the last century. The charming gardens designed by Vignole were gradually obliterated—their graceful groves shrouded in a wilderness of brambles and brushwood, their fountains became obstructed and dried up, and a casino of elegant design was converted into a granary. Even the Baths of Livia—associated with the name of Raphael—which were discovered and brought to light by him, and from the grotesque figures in which he had drawn his fanciful inspirations in that line, were consigned to a second oblivion.

Arcadia alone remained faithful to the gardens of Paul III. Under this name an association of gentle, intellectual shepherds, similar to many other odd-named confraternities throughout Italy, was embodied. We are to presume that it assumed its name in memory of the good Evander, who, himself an Arcadian, whilom—about the days of Hercules—fed his flocks and ruled his swains on the Palatine. It was ever the custom of these pundits of pipe and crook—whose costume had as little affinity as possible to the shepherd's plaid, but in some, presented a doleful doublet of black, with ruffles at the wrist, and a three-cornered cocked-hat a-top, while on others the clerical santon and neck-band were conspicuous;—it was ever their custom to meet here on Thursday evenings, under such shade of melancholy boughs, as the holme oak afforded, and where ruins, authentic as might be, of the Palatine Apollo's temple were strewed around, and to regale each other's ears with the recitation of their inspired compositions—idyls, haply, or epigrams, or sonnets. But, alas! an order comes from Naples, and one fine morning sees these poetic shades sacrificed to daylight and the vile suggestions of lucre: the trees are cut down and the Arcadians exiled from the olden realms of Evander. They went singing, doubtlessly, as they moved moodily along—

"Nos patriæ fines et dulcia linguimus arva."

Arcady was, however, not doomed to destruction by this hard proceeding. It had its "*non omnis moriar*," for it found a refuge in the *Bosco Parrasio*, near the gate of St. Pancras, where its

recitative, whether propense or *improvisò*, may still be heard by all who will linger, "*erectis auribus*," at seasonable times, about the said locality.

A name much less imposing than that of the Arcadians is attached to the Palatine—yea, to its very *pic*—that of Mills, an Englishman, and threatens, moreover, through a certain fondness which old Time seems to have fallen into regarding it, to descend to a long hereafter, in confraternity with the imperial shadows of Augustus and his successors.

This villa, to which its English designation seems so anomalously attached, has the honour, it is considered, to have been designed by Raphael, and to have been decorated with frescoes from his own pencil, and that of Giulio Romano. A certain little scandal attaches to these glowing creations of *il Divino*. Passavant tells us, in his admirable "*Life of Raphael*," that they were copies of the frescoes, with which the Cardinal de Bibiena, the private secretary of Pope Leo X., had commissioned his dear friend, the painter, to decorate his bath saloon, on the third story of the Vatican. Their subject was the triumph of Love. Strange choice, suggests the biographer, for a cardinal, but such was the tone of manners at the court of Leo. After having described with what rich luxuriance of fancy the theme was embodied in mythological illustration, he concludes by throwing into more substantial form an apology for the churchman's selection of subject. "Once again," he observes, "it may appear strange, in our times, that, notwithstanding the modest loveliness of these compositions of Raphael, a prelate should have his private residence, and in the palace too of the Pope, decorated with such subjects; but it must be borne in mind that, at this period, the court of Rome had a special predilection for the antique." This same predilection is exemplified, if anything more piquantly, in the same quarter of Passavant's work, where we are told that Raphael was unable to complete all the cardinal's suggestions, by placing a marble statue of Venus in the same bath saloon, simply because the niche which was to have received it was found to be untowardly too small.

It is strange that after many changes of owners the villa should have become, as it now is, the secluded residence of a sisterhood of French nuns, "sober, steadfast, and demure." Out upon time and its transmutations! But *apropos* of Raphael, it is told, that when he was on his death-bed, Leo X. wished to give him his last benediction; but death was quicker than the pontiff. When a messenger brought that sad intelligence, and stopped his Holiness on his way, he was inspired, say the devoted lovers of the painter, by an infallible impulse, and hailed him as a beatified saint, with the significant "*ora pro nobis*"—"pray for us." May we then conclude that the solitary sisters on the Palatine, actuated by as kindly a faith, still tolerate, with a considerate interpretation of the pagan myth, the florid fresco which glorifies her, the—

"bella Venere,  
Madre d'amore,  
Re d'egli uomini  
E d'egli cuori?"

Or shall we venture profanely to fancy that mother abbess has permitted them to still glow on, influenced unwittingly by the fiction suggested by the ungente minstrel—

"Deep in thy heart, dissembling vestal,  
Dozens of little Cupids nestle?"

No, no, we reject all such insinuation or suggestion, and submit ourselves to the conclusion that all the aforesaid reliques of the aforesaid Raphael are, in these better days, consigned to the austere, uncompromising *surveillance* of oaken screen, or of drapery densely impenetrable to eyes that in some *access* of human weakness, might imperil even perdition for a peep.

Of this Villa Mills—now convent—a French traveller, M. Vallery, thus writes in 1828. "In striking contrast to the degraded aspect of the Farnese Gardens, springs up, crowning the summit of the hill, the Vigna Palatina, which after having been successively the Villa Spada and the Villa Magnani, is now occupied by an Englishman, Mr. Charles Mills, who does its honours with

infinite urbanity. The view from thence is one of the most remarkable of Rome. The portico of the dwelling, painted by Raphael or Giulio Romano, has been carefully restored by Camuccini. The garden is covered with roses, and if Nero could revisit these scenes, he might exclaim, in the words of our eloquent and daring lyrist,—

"Esclave, apporte-moi des roses;  
Le parfum des roses est doux."

VICTOR HUGO.

A convenient staircase leads us to the three spacious and singular little halls of Augustus's house. The aspect, overtopping as it does the palace of the Cæsars, of this English habitation—this pleasant *cottage*, with its verdant turf and its fresh-complexioned inmates—seems to present a monument, a trophy of modern civilisation placed beside the arrogant and despotic barbarism of the old masters of the world, and the feeble and *débonnaire* barbarism of the Rome before us."

And now let us look back to the antique reminiscences of this Palatine—reminiscences, the which, and not any Farnese *prestige*, have conduced to the late imperial purchase, and to proceedings having promise modestly akin to those attending on the unearthing of Pompeii.

When Rome, at its earliest day, was sustained by three tribes—the Latin, the Sabine, and the Etruscan, each of which had its distinct defences, the first-named—the Latin or Rhammes—was located on the Palatine. This was the square Rome of Romulus.

At a later period, Servius Tullius combined these three primitive cantonnements into a single city, by means of an encircling wall. Rome then comprised four civic tribes, and to the fourth the Palatine gave its name. This was divided into two distinct quarters, each having its own sacred hill, its consecrated wood and altar—Germalus to the north, and Velia to the south-east.

Now the Farnese Gardens, with which we have to do, lie pretty nearly within the perimeter of this old Germalus district. Here, the wicker cradle of the two foundlings and founders of the future kingdom, republic, and empire, was drifted ashore by the flooded Tiber. That especial spot was situated towards the northern angle of the gardens, behind the position of the Comitium, and immediately under the Palatine. Here had long been seen, dedicated, as it were, to historic superstition, the fig-tree under which had been checked as it floated the frail cradle that garnered in its freight the future Rome and its fortunes; here the reed-constructed cot of the shepherd Faustulus, by whom the wee bark was rescued; and here, too, the bronze statue of the she-wolf giving nurture to her adopted foundlings. The fig-tree continued in existence up to the days of Nero, and the cot, jealously guarded, fell only with paganism itself. As to the wolf, even under the most fervid reaction of the new creed, no hand could be found daring enough to destroy it. By a sort of assimilative proceeding, not uncommon in those times, it obtained a place in the Church of St. Theodore—a *quondam* temple of Romulus. It has since found its way into the museum of the Capitol.

Historic reminiscences of interest are further awakened at this spot. The Lupercal presents an angular apex to two streets—that of the new road and the Strada di Scaurus. Following the latter, the Velia hill is mounted, and is found to range above the Arch of Constantine and the Coliseum. On entering its quarter, the first house that one might have met, to the right, is that of the arch-conspirator, Lucius Sergius Catiline. There, that worthy brought into conclave his chief accomplices, on a certain memorable night, and bound them by all the rites that such villainous combination affected to revere.

Further on, another street conducted, of old, to the Temple of Juno Vireplaca—in other, and good English words, the "Man-appeasing Juno." This most laudable ecclesiastical institution had a diametrically opposite purpose from that aimed at in a certain court, over which the late Sir Cresswell Cresswell presided. Reconciliation, and not separation, was its object. Like the French Court or Council of Prud'hommes in commercial entanglements, it aimed at effecting equitable adjustments of domestic fracas, by what might be styled a family palaver, under the sanctioning



tutelage of the Queen of Olympus. Thus a breeze having swelled into a storm between a married pair, the relatives, on both sides, came together to compare and compound, if possible, the grievances in the case. Should they succeed, the two plaintiffs proceeded to this Temple of the Man-appeasing Juno. There they interchanged the formalities of reconciliation, and thence (admirable custom!) proceeded to seal a new league and covenant of good behaviour over a pretty feast of forgiveness. Whether at the bottom of the loving cup then drained, the jewel of permanent contentment or the dregs of disappointment were for the most part found, the muse has not recorded, and we must leave our readers, gentle or simple, to come to their own conclusions of the proximate probabilities of the matter.

A tradition of Paris tells that, in the middle ages, a somewhat similar consecrated refuge for discordant spouses existed on the heights of Montmartre. It was a little Christian chapel, and a saint, Rabboni, was its good genius—its harmonious blacksmith, who welded together links of the domestic chain, that had been tortuously or inconsiderately broken.

To return to the Strada Scavrus—on pursuing its line, we arrive at no less a residence than that of Cicero. The vestibule of this villa came upon the left side of the street, while its opposite *façade*—the *Posticum*—looked out upon the Temple of Jupiter Stator and the distant surging sides of the Cœlian, the Esquiline, and the Viminal hills. "My house," said the immortal orator, "stands within view of the whole city." It was, indeed, esteemed the most attractive dwelling place in Rome, not alone on account of its position and the valuable columns of Greek marble which embellished its portico, but for its being shaded by three rare plane trees, unequalled alike for their age and their beauty.

After the fall of its unfortunate master, it was eagerly purchased by a senator, a man noted for a very insanity of patrician *orgue*, for pride of place, and speciality of caste. He worshipped the memory of Cicero, as that of one of the lesser gods. He accordingly bought his house; and then won the service of his freed man, Tiron. His bureau and his bed he acquired, with a profuse outpouring of gold; and, to crown all, he married that wife of Cicero, Terentia, who had been such a blister on the side of her illustrious spouse, that he—not troubling the temple of Juno, the man-appeasing—fairly repudiated her, after the custom of Rome in matters of the kind. Could the force of flunkeydom farther go?

Let us now direct our attention to that quarter of the Palatine, which slopes down in the direction of the great circus. Here stood the modest residence of Cneius Octavius, one of Caesar's nephews. It so happened that on the memorable occasion of the senate's meeting to determine on bringing to trial the accomplices of Catiline, this Cneius Octavius was late in taking his seat. He excused himself on the delicate plea, that the accouchment of his wife, Attia, had just occurred. "Is it a son?" asked the celebrated augur, Nigidius. "Yes," replied Octavius. "He will be the world's master," added Nigidius. And so it turned out—this then born infant was the future Augustus.

The house of Octavius stood between the southern wall of the Farnese Garden and the church, now existent, of St. Anastasius. When in the hands of Augustus, it was burned down, and by him rebuilt in its previous unpretending style. After his victory at Actium, he annexed a temple to Apollo—thence surnamed the Palatine—together with a portico and library. These latter structures occupied that part of the Farnese Gardens which overlooks the spot where, as some of our readers who have visited Rome may bear in mind, the Strada Fenile, and the Strada San-Giorgio-in-Velabro meet. Eustace, in sketching his panoramic view from the Capitol, thus brings in this scene:—"Immediately under our eyes, and at the foot of the Capitol, lay the Forum, lined with solitary columns, and terminated at each end by a triumphal arch. Beyond, and just before us, rose the Palatine Mount, encumbered with the substructions of the Imperial Palace, and of the Temple of Apollo."

Upon the whole, Augustus did little to embellish the Palatine, and it shared but indifferently in his

boast of having found Rome a city of brick, and having left it a city of marble—a boast, by the way, which is considered to have been only justly applicable to purely public edifices, and not to the private houses of the people, which continued to be after his death, what they had been before his birth, of wood.

At this epoch may be said to have commenced the special development of that imperial embellishment of the Palatine, in architecture and all its accessories, that, notwithstanding the ordeal of destruction through which it has been doomed to pass, still renders it an object of such interest as to have led to its recent purchase by Louis Napoleon.

After Augustus came Tiberius, who affected nothing of the modesty or moderation, which marked his predecessor's domestic arrangements. He found himself "cribbed, cabined, and confined" in the house transmitted to him, and built, adjoining it, another more spacious, with an accompanying library. The three antique chambers attached to the Villa Mills, so curious and so well preserved, which were discovered in 1777, constituted, it is probable, a portion of the *rez-de-chaussée* of the Tiberian structure. Near at hand the new emperor had also constructed a guard-house for the Pretorians, who attended on his person. The remains of these structures must be delved for in the Farnese Gardens, to the south-west of the existent casino, hard by the wall which separates the two villas. From his new residence Tiberius was enabled, by means of a transverse piazza, to cross to a vast balcony which overlooked the Great Circus. This latter was brought to light in 1777, and, whether well or ill done, it has been restored.

For the most part it was the habit of the emperors to have their banquets laid out on this balcony, while the procession, coming from the Capitol, wound round the *spina*. Enjoying their dessert, they would wave their napkins in the air, and give the signal for the games to commence by flinging them into the arena. Presently, when this occurred, the acclaim of a mighty multitude of spectators announced that the chain of the *carceres* had fallen, and that the horses, by which the races were to be contested, had burst into view.

What an uproar! what stamping of feet, on the "*pedibus ire in sententiam*" maxim; what a conflicting tumult then exploded on all sides, round those chariots, with their drivers in green, in red, in yellow, or in white livery, as each was hailed and cheered by its popular faction. Who could imagine such scenes to have once occurred upon the now desolate and melancholy Murcian valley?

Tiberius died at Capri, smothered by certain senators between two beds, while he lay drunk at their mercy. After him came Caligula, a monster of bestiality and cruelty. Silly Claudius succeeded, with not only pretensions to be an historian, a philosopher, and an orator, but to be favoured by *tête-à-tête* interviews with Jupiter Capitolinus. For the greater convenience of the latter proceeding, to himself and the cloud-compelling Zeus, he had a piazza carried along that side of the Palatine which overlooks the Forum, and a bridge erected above the latter. His worthy spouse, was the immaculate Messalina. He, however, permitted her murder by his devoted freedmen, and then took to his bosom the avenging Agrippina, who made an end of him with retributive poison.

His successor was a fool of another kind, Nero. This was, in every sense, the most extravagant Roman of them all. To cut antics upon the edge of the impossible, was ever the delirium of his ambition. In destruction and construction he was unique. He commenced his proceedings in the former line by levelling the sacred piazza and pontine pathway of Claudius; and then, after having subjected the dwellings of both Augustus and Tiberius to a monstrous metamorphosis, covered the entire Palatine with palatial structures of enormous magnitude. The conglomerate was designated the Gilded House of Nero. The *débris* of this constitutes the mine into which his majesty of France means now to drive his adits.

This palace, upon but a portion of which, the Farnese Gardens have found a place, united an infinite series of courts, halls, chambers, and

interior peristyles, on which marble, ivory, and gold glowed or glistened. Its banquet halls were surrounded by galleries, from which flowers and perfumes were profusely showered on the reclining guests below. It might almost have seemed that the world's rarest riches of columns, statues, tapestry, and Art-created vessels had been brought together in this miniature mountain.

Three ranges of piazzas expanded on the exterior of the palace, upon a perimeter of a thousand paces. They were illustrated by 3,000 columns and 160 statues, pillaged from the Delphic temples. Such were the proportions of the vestibule, which opened on the side of the sacred way (the *via sacra*), as to require, as a matter of harmony, that the colossal statue of the divine Nero himself should tower up 120 feet in altitude. He had been chiseled forth by the sculptor Zenodorus, with the aspect and attributes of Apollo. History tells us that architects named Severus and Celer gave existence to this prodigious erection, while the painter Amulius devoted his whole life to its decoration. As for its precious lord and master, when he got settled in it, he contented himself with the cool remark, that at length he was pretty nearly lodged as a man should be; but, nevertheless, he was not doomed to live sufficiently long to see his gilded mansion in a state of completion.

In the sixty-fourth year of the Christian era, exploded that volcanic conflagration which devoured three-fourths of Rome, and which, in history, has left its ominous glare over the reign of Nero. The suspicion rests upon him of having lit it; and the traditional portrait presents him gloating over it from his Vatican gardens, and saluting the spectacle with a ranting of verses on the fall of Troy. That he was capable of the worst atrocities thus imputed to him, there can be no doubt. After the disaster of the fire, and its effective demolitions, he, at all events, set himself to restore the capital of the universe with a magnificence to consist with that title, and, above all things, to convert a segment of the ruins into a garden worthy of his own demi-divinity. He characteristically proceeded in the undertaking with the boldness of one who set all opinion at defiance. Within the recognisable bounds of the *ponarium*—time-consecrated land of the tribes—he commanded a species of palace city to arise, surrounded by a park of scarce less than 200 acres.

"We have seen," states Pliny, "a second enclosure of walls rise up within Rome itself—that which bounded the residences of the princes Caius and Nero." This was somewhat after the manner of a Tartar imperial town within a Chinese city. In a word, this monstrous maze, in its inordinate all-embracing plan, was extended out irregularly through so great a space of the whole city, that, from its interruption of numerous lines of transit, it became an intolerable public nuisance. And after all, it was scarcely occupied by the imperial ruffian who bid it rise into existence, or by his worthy successors Galba, Otho, and Vitellius. Then came the great Vespasian; and he, appreciating at its due worth this prodigiously absurd fantasy, commanded all of its works extending along the Cœlian Esquiline and Viminal hills to be severed from the future imperial residence and domain. The latter were thenceforth to be circumscribed by the bounds of that hill of which the supposed richest portion, as a reliquary of antique treasures, is that lately acquired by the Emperor of the French—the Palatine.

After the accession of Constantine and the establishment of Christianity, Rome, continuing, as it did, obstinately pagan, became distasteful to the emperors. It was abandoned for Constantinople, Nicea, Antioch, and Thessalonica, by those of the east; for Milan, Ravenna, Lyons, or Treves, by those of the west.

But Rome, the Roman people, when all were *trastevirini*, still watched over these proud adornments with parental zeal; the old she-wolf was jealous of the reminiscences of her offspring. Above all was she devoted to the immemorial *prestige* of her Palatine and Capitoline quarters, the cradle, as it were, of her Latin race. This stubborn sentiment was too powerful even for fresh religious fervour; and notwithstanding the iconoclastic impulses of the early Christians,









THOS ALLOM, PINX.

J. COUSEN, SCULPT.

## PERGAMOS.

FROM THE COLLECTION OF G. VIRTUE, ESQ.



the palaces and temples in those quarters were still intact, even as late as the time of Valentinian I. These facts are attested by the topographical traditions of P. Victor and S. Rufus, collected at that precise period.

The day of the barbarian, however, arrived. Alaric came, and, with his hordes, swept over, ay, and camped upon the seven hills. "Oh, what a fall was there!" What he spared—by heaven knows what accident—was effectually obliterated in the searching and unsparing desolation which, after an interval, followed Genseric and his Vandals. Rome then, for a while, became a wilderness. The Capitol was laid waste, and on the Palatine the palaces of the emperors were subverted from roof-tree to foundation.

From that time, the past glories of the Palatine were consigned to a prolonged oblivion. Its ruins, however,—those of Nero's gilded palace, together with the picturesque plantations which survive the gardens of Pope Paul III.—are the elements which combine so finely in the grand and picturesque prospect opening from the Forum and the ancient Great Circus. These, in modern and more auspicious times, when even the Vandal has been civilised, have become objects of deep curiosity and yearnings after such scrutiny as may bring to light, even in the fragment, exquisite specimens of Art decoration—exquisite specimens of Art. First, under Paul III., and again, in 1720, 1726, and 1777, such researches were made, but chiefly, in the vicinity of the Villa Mills. The result was the exhumation of several halls, or saloons, amongst which, conspicuous in interest, were the halls of the Baths of Livia. But, up to this time, the Farnese Gardens have yielded but little of the precious remains of the past, of which it might be pre-eminently supposed to be the mausoleum. The "to be, or not to be," of such revelation will now be speedily set at rest. To resolve the problem has the recent purchase been made, and by one to whom to resolve and to act are the unmistakable characteristics. His agent, a man of distinguished archaeological attainments, is already hard at work, and has broken ground encouragingly. Are we to have other statues of exquisite female loveliness, or matchless manly grace? *Quien sabe?* who knows? as the Spaniard says, in his stereotyped query.

Should, however, the most successful result follow the present series of diggings, then again will arise the concomitant *amare aliquid*—the bitter draught—for the sensitive sons of "the city of the soul," and the good old man who, in these cruel times of the Church's temporal losses, sits in the chair of Leo X.—the probable removal to the now imperial *Lutetia Parisiorum* of Rome's historic treasure-trove; for how withhold from Napoleon, the protector, what was conceded last century to the Bourbon of Naples? This recalls to our attention the following severe passage in the postscript with which classic Eustace concluded his "Tour," some half-century since, when the first Napoleon was tottering to his downfall. "The reader," he says, "who interests himself in the fate of Rome, may perhaps wish to be informed what the consequences of its entire subjugation may have been; whether the evil of French domination has been, as it usually is, pure and unalloyed, or, whether some unintentional advantages may have accidentally flowed from it. The author is fortunately enabled, by the arrival of a friend, for many years a resident in that capital, to give the following information on the subject. In the first place, the French, under pretext of beautifying the city, and of restoring its ancient monuments, but in reality to *disinter and seize the treasures of Art* still supposed to lie buried under its ruins, have commenced several excavations, and of course made some discoveries."

Should a train of reflections akin to those of the ecclesiastical traveller, untowardly arise at this juncture in the mind of the venerable father of the Church, in reference to the proceedings of the Church's not very manageable eldest son, we should be happy to convey to the ear of his Holiness—were such faculty vouchsafed, to us—the reassuring consolation garnered up in those words, true and solemn, like a text of Holy Writ,

"There's a divinity that shapes our ends,  
Rough-hew them as we may."

C.

## ART IN IRELAND AND THE PROVINCES.

DUBLIN.—The statue of the late Lord Plunkett by Mr. MacDowell, R.A., intended for the hall of the Four Courts, will, we expect, be placed there before the commencement of the present month. It represents his lordship in the act of addressing an assembly. On the pedestal is the following inscription:—"Plunkett: Erected by the Bar of Ireland."

BIRMINGHAM.—The exhibition of the Society of Artists opened last month: in our next number we shall refer to it more particularly.

BRISTOL.—The annual meeting of the School of Art was held at the Academy on the 24th of August, under the presidency of Mr. P. W. S. Miles, who, in the course of his opening remarks, expressed the gratification it afforded him to know that the number of pupils had increased, and that the progress of the school was evinced in the number and quality of the drawings sent to South Kensington. The report, read by Mr. J. B. Atkinson, one of the honorary secretaries, stated that the difficulties under which the institution was labouring a year back had been materially lessened; the expenditure was brought within the income, and the accounts for the year ending March 31, showed a balance in the hands of the treasurer of more than £130. At the last annual examination the government inspector reported that the school was in a better condition as to discipline and the quality of the work done than on any previous occasion. This result the committee ascribed to the energy and ability of Mr. J. A. Hammersley, the head master. The distribution of prizes was made before the meeting separated.

BURLEIGH.—The foundation stone of the Wedgwood Institute will, it is expected, be laid on the 20th of the present month by the Chancellor of the Exchequer. The Department of Science and Art has granted a sum of £500 in aid of the building fund. By whom is this grant authorised? By "my lords," or their director, Mr. Henry Cole?

COVENTRY.—The new School of Art recently erected in this place will shortly be opened. The edifice is of an ornamental character, and in niches in the front are life-size figures typifying respectively Painting, Sculpture, Architecture, Engineering, and Pottery. Over each figure is a bust of a distinguished representative of these arts: Raffaele, of painting; Michael Angelo, of sculpture; Giotto, of architecture; Watt, of engineering; and Pallissy, of pottery. These sculptures are the work of Mr. Boulton, of Worcester.

HALIFAX.—Mr. Marshall Wood has received a commission from the mayor of this town to execute marble busts of their Royal Highnesses the Prince and Princess of Wales, to be placed in the new Town Hall, in commemoration of the recent royal visit.

LEAMINGTON.—Our Nonconformist brethren are, we are well pleased to find, adopting more liberal notions with respect to the style of their places of worship than their forefathers did. Many of their chapels of various denominations, recently erected, vie, in point of architectural elegance, with modern churches, both externally and internally, having lofty spires or towers, richly decorated, pillared arches, and all the other components of Gothic ecclesiastical buildings. The latest innovation on the ugliness and barrenness of the old Puritan edifices we have heard of is in the Baptist chapel at Leamington, where three stained-glass memorial windows have been introduced; they are the gift of Miss M. Pilkington, of that town, in memory of her deceased sister, and respectively represent 'The Ascension,' 'The Good Shepherd,' and 'The Return of the Prodigal.' Verily, we may almost expect the ghosts of Bunyan, Baxter, Fuller, and a hundred other worthy divines of the Nonconformist creeds to rise up and protest against such heterodox practices.

HULL.—The last Art-exhibition held here was found to answer so well that a second is projected, to be opened early in February next. An Art-union, sanctioned by the Board of Trade, has been formed in connection with the exhibition.

NOTTINGHAM.—The foundation stone of the new School of Art in this town was laid, with due ceremony, by the Duke of Newcastle, on the 20th of August.

RAINHILL.—In the Roman Catholic chapel of St. Bartholomew in this little town, which is situated only a few miles from Liverpool, have been lately placed two statues from the studio of Signor Benzoni, in Rome: one represents the Virgin and Infant Christ, the other St. Joseph. The former work received the benediction of the Pope at the Vatican, where it remained for some time to afford the assembled cardinals who compose the papal consistory an opportunity of inspecting it. The statue

of St. Joseph is modelled after one of the same subject in the possession of his Holiness.

TUGBY.—The inhabitants of the united parish of Tugby and East Norton, Leicestershire, have recently placed in the south aisle of their church a stained-glass window, designed and executed by Mr. Charles Gibbs, London, in memory of their late vicar, the Rev. George Ewing Winslow, who, during a period of twenty-seven years, laboured zealously to promote the spiritual and temporal welfare of those committed to his charge. Rich and poor joined in subscribing to the memorial, which will permanently mark, and in the most appropriate manner and place, the affection and respect in which the vicar was held by his parishioners.

TUNBRIDGE WELLS.—Following the example of the neighbouring town of Reigate, the inhabitants of Tunbridge Wells opened an exhibition of pictures and sculptures for a short time somewhat recently. More than two hundred works of Art, ancient and modern, were contributed by their respective owners in the surrounding locality.

WORCESTER.—Another result of the regulations recently issued by the Department of Science and Art, is the resignation of Mr. Kyd, the head master of the Worcester School of Art. The pupils propose presenting to him a testimonial.

## THE SEVEN CHURCHES OF ASIA MINOR.

### PERGAMOS.\*

The city of Pergamos is situated sixty-four miles N.N.W. of Smyrna, in one of the most fertile valleys in the world. It is one of the "Seven Churches" which still continues to flourish, and is reckoned the third in importance, Smyrna and Philadelphia being its superiors. The modern, like the ancient town, is located beside a river at the foot of a high overhanging hill, the ancient Capitol, on which stood the Acropolis. From the accompanying engraving a most correct idea may be gathered of the position which Pergamos occupies. The town covers the entire valley at the back of the extensive ruin which is seen in the foreground, and a few of the better houses, surrounded by their gardens, are perched upon the slopes of the Acropolis itself.

On referring to the map it will be observed that Pergamos is seated upon the mainland in Asia Minor, immediately behind the Island of Lesbos, and almost directly eastward of Mytilene. A considerable river, the Caicus, connects the city with the Mediterranean, at the Elaïtic Gulf. The sea-board is distant from the town about twenty miles. To the fact that Pergamos is only twenty miles from the sea, and is seated upon a navigable river, we trace the explanation of its having continued to exist, when so many other and greater cities around it, not possessing the same geographical advantages, have perished. Although it is usual to say that Pergamos is situated upon the banks of the Caicus, such is not strictly the fact. It will be more accurate to state that two mountain streams running towards the Caicus, and having expanded into the dimension of small rivers, flow through Pergamos, emptying themselves into the Caicus at a short distance south of the city. These are known as the Selinus and the Cetius. The first, the Selinus, rolls its rushing waters through the heart of the city; the other, the Cetius, anciently washed its walls, and (as will be seen presently) flowed through the midst of the Amphitheatre. As the volume of water in the Selinus was sufficient to serve the purposes of craft of small burthen, it was competent for the merchants of Pergamos to lade and unlade the vessels employed in the coasting trade of the Mediterranean upon their own wharves. This has been the cause of the preservation of the city. Its origin was occasioned by a very different, but also geographical, fact. We may pass over the mythical birth of the place, which Pausanias attributes to Pergamus, the son of Phyrus and Andromache. He also informs us that the widow of Hector found in Pergamus, in its Acropolis and situation, a

\* When speaking of the modern town, the name is always written Pergamos; when of the ancient, Pergamus.



souvenir of Troy, which attached her to the city. The first historical mention of Pergamus that we meet with, is in the *Anabasis* of Xenophon. From him we learn that the formidable position of the precipitous hill which overhangs the city attracted the attention of Lysimachus, who selected it as a safe locality for the deposition of his treasures. Having erected a citadel, and strongly fortified the hill, he converted this place into his treasury, and confided the guardianship of it to a eunuch named Philetaerus, of Tyane, in Cappadocia, a man whom Lysimachus raised from the position of an obscure subaltern, and who at length reached sovereign power and founded a dynasty. It was in consequence of the defeat of Antoninus at Ipsus, B.C. 301, that the north-west provinces of Asia Minor became united to the Thracian kingdom of Lysimachus, and the security of the position caused him to favour the growth of the city around the foot of the Capitol in which he had stored his riches.

In consequence of the intrigues of Arsinoes, wife of Lysimachus, Philetaerus had, or conceived he had, good reason to tremble for the continuation of his deputed power as lieutenant of the king. He assumed to be driven into rebellion, and forced to assert his independence. Having revolted against his king and patron, he joined himself to Seleucus, King of Syria, and upon the death of that sovereign, B.C. 280, Philetaerus founded the independent kingdom of Pergamus, though he refrained from taking to himself the name of king. This title was only assumed by the second in succession from him, King Attalus, after his great victory over the Gauls.

The following is a list of the sovereign rulers of the Pergamenean dynasty:—

Philetaerus .....	B.C. 280 to 262
Eumenes I. ....	" 262 " 241
Attalus I. ....	" 241 " 197
Eumenes II. ....	" 197 " 159
Attalus II. (Philadelphus) .....	" 159 " 138
Attalus III. (Philometor) .....	" 138 " 132

The kingdom of Pergamus attained its greatest extent after the defeat of Antiochus the Great by the Romans, who bestowed upon Eumenes II. the provinces of Mysia, Lydia, Pisidia, Pamphylia, and many others. In the reign of Eumenes we read of the "greatest splendour of the city." It was by Eumenes that the celebrated library was founded which became the rival of that at Alexandria, and which was destined eventually to enrich the Alexandrine collection. It was also in the reign of Eumenes that the requirements of this library led to one of the most valuable discoveries that have subserved the purposes of literature—parchment, which was anciently known by the name "Charta Pergamentæ," and which, in the corruption of the word Pergament-a into parchment, still reminds us of its place of original discovery and utility. It was the jealousy of Ptolemy that led to this most useful discovery. The collection of 200,000 volumes brought into active exercise the pens of all the copyists whose services the King of Pergamus could secure. In order to provide material for their transcriptions, extensive orders for papyrus had to be sent to Egypt, which aroused the attention of the protectionist traders of that country. The foundation of the library had been viewed with displeasure by the King of Egypt, and he was consequently ill-disposed to allow the material to be exported from his kingdom, which would provide the Pergameneans with the means of increasing their library, and without which, as the Egyptian monarch fallaciously argued, it would be impossible for the MSS. to be accumulated. A royal edict was issued, forbidding papyrus to be exported. In this, as in a multitude of similar cases, the short-sighted policy of the Egyptians was the direct means of supplying the Pergameneans with abundance of material for their transcriptions.

As with individuals so with nations, when forced into self-reliance, instead of depending upon others, either intellectual or national resources are discovered which would otherwise have remained neglected and uncultivated. It is astonishing to what a large extent the world is indebted, in the strength and greatness of its most illustrious men, and in the rapid development of national prosperity, to the operation of some

apparent misfortune or disaster. The greatest blessings have thus continually sprung out of the seeming misfortune of people forced to rely upon themselves.

In India at the present moment we have a striking illustration of this truth. For a series of years England has nursed herself into the belief of her absolute dependence upon America for cotton. Closed ports having cut off from us the supply upon which thousands of our countrymen have depended for their daily bread, we have at length begun to realise the fact, that if we choose to cultivate our own Eastern empire, we can be totally independent of all foreign powers, and provide ourselves with as abundant a supply of cotton to stock our market, as the Pergameneans discovered they were able to supply themselves with abundance of material to serve the requirements of their national library, when the ports of Egypt were closed against the exportation of papyrus, upon which the authorities in Egypt fondly imagined they were totally dependent. The vexation or disaster which the Egyptian king imagined he was about to create for the people of Pergamus, not only proved the greatest benefit, but it has been beneficial to the whole civilised world. What would have become of ancient records but for the *Charta Pergamentæ*? It is impossible for us to estimate the incalculable value which the tanners of Pergamus have conferred upon civilisation. Pursuing their trade of old time by the banks of the Selinus, as they still do, the want of papyrus raised the ingenuity of the citizens, and it was not long before the scraped and cleansed sheep-skin yielded them a material exactly suited to their civic necessity, and a material, moreover, which, after a lapse of just two thousand years since the days of Eumenes, has maintained its place in literature and Art as the most beautiful and most enduring substance on which to hand down from century to century the products of men's brains, or the facts which constitute the records of nations and histories, whether of public bodies or private families.

As it will not be necessary to refer again to the formation of the library by Eumenes, it may be as well to mention in this place its ulterior destiny and its final fate. The existence of this library attracted to Pergamus the learning of Asia Minor. The city became an eastern Athens, and in the pursuit of learning and of science it made Æsculapius the especial object of its idolatry. As a centre of learning it had its influence upon Christianity when first introduced within its walls, although many years previous to that date the celebrated library had been moved. When Augustus gave to Anthony his sister Octavia in marriage, there was a new division of the empire. All the provinces eastward of Illyricum as far as the Euphrates were allotted to Anthony. On returning to the East, Anthony became, for a second time, enslaved by the beauty of Cleopatra, to whom he seems to have been unable to deny anything. Among other gifts, he presented to her the Pergamenean library, which was forthwith removed to Alexandria, and served to replace the loss that the great library had only a few years previously sustained when a portion of it was burnt during the siege of Alexandria by Julius Cæsar. The utter destruction of this, the greatest library of the ancient world, is too sadly known to, and regretted by, all men of literature. Though it be popular to attribute this loss to the Saracens under the command of the Caliph Omar, there is too much reason to suspect that the story of Saracenic barbarity would better rest on the shoulders of the Christians of the fourth century, who, led by the Archbishop Theodosius, stormed the Serapium—Temple of Jupiter Serapis—and burnt the books deposited in that building. Whether the work of destruction was effected by fanatic Christians or by fanatic Mussulmans, it will profit us little at this time to pause and discuss. Enough for us to know that the Alexandrine library utterly perished, and with it the treasures of the library of Pergamus. Whether the books served to warm the baths of Alexandria for six months, in the year of our Lord 642, or whether two centuries before a rabble of over-muscular Christians, headed by a fire-and-faggot prelate, cleared the shelves, and almost destroyed the whole body of ancient literature (without even

making the books so useful as to warm baths with their burning leaves), is a matter which will only be discussed with interest by those who have a purpose in asserting that the Christian archbishop was a lamb, and the unbelieving Saracen an outer barbarian. If the historian Orosius is to be credited, the shelves of the spoliated library were cleared a couple of centuries before Caliph Omar adopted such an expensive method for obtaining a warm bath.

It will be observed in the above list of kings of the Pergamenean dynasty, that the race only existed for one hundred and fifty years, from B.C. 280 to B.C. 133. It terminated with the third Attalus, who bequeathed his kingdom to the Romans in one of the shortest wills that has ever been made under any circumstances, but a will that has become historically celebrated for its brevity in consideration of the vast territory and power which it carried with it from the testator to his heir. It ran as follows:—"Populus Romanus bonorum meorum hæres esto." The Roman people, duly appreciating the gift, took possession of Pergamus. From that date the kingdom may be said to have been extinguished. Pergamus, nevertheless, continued to be the capital of the surrounding provinces; but even this dignity was destined to be snatched from it, and under the Byzantine kings, the capital having been removed to Ephesus, the city at once declined.

From what has been already stated regarding the rise of Pergamus under the favour of Lysimachus, it will be understood that the place was never regarded by him as a city but only as a treasury. Pergamus (or as it is now written "Pergamos") only rose into importance under the favour of the rebellious lieutenant of Lysimachus—Philetaerus. To its original patron, therefore, the history of Pergamus bears no testimony. Raised from a low position by Alexander the Great, and promoted to the dignity of a king, it has been his lot to be remembered in history chiefly on account of two incidents connected with brute creation. The preceptor of Alexander was Callisthenes, a pupil of Aristotle. To him Lysimachus became attached, and when the philosopher was about to suffer disgrace at the hands of his imperial master, Lysimachus had the courage to convey poison to him, and so enabled Callisthenes to rid himself of life. Alexander in his wrath ordered Lysimachus to be thrown to the lions, but the soldier was not prepared to die patiently. When the lion sprang upon him he thrust his hands into its mouth, and seizing its tongue, wrenched it out by the roots. Having vanquished the foe, Alexander was so pleased with the courage of his officer, that he immediately promoted him, and ever after bestowed upon him evidences of his high esteem. When Lysimachus met his death in his Asiatic war against Seleucus (who had given refuge to his rebel subject), it is narrated that his body, lost among the heaps of slain, was eventually discovered through the fidelity of a pet dog, that watched over the spot where his master had fallen.

This capital of the Attalian kings exhibits (as might be expected from the foregoing historical facts) remains both of Grecian and Roman architecture. The Grecian belongs to the period when the kings Attalus and Eumenes reigned; the Roman to the period of the Christian era, and the two or three centuries immediately succeeding. In the accompanying illustration, the view presented is as nearly as possible from south to north. It looks N.N.E., and happily presents to our observation the most striking remains of ancient Pergamus. The large ruin in the foreground is what is commonly called the Basilica, and is commonly, or rather vulgarly, regarded as the remains of the church of St. John (*Ἀγιος Θεολογος*), supposed to have been built by that Christian emperor, Theodosius, whose penance before St. Ambrose has furnished a subject, frequently reproduced, for the exercise of the pencil of some of the greatest ancient masters. Theodosius died at Milan A.D. 395, and to those familiar with that city his name will be recalled in connection with St. Ambrose, on visiting the church of St. Ambrogio, one of the most perfect and early of the Byzantine churches now existing, the glory and the pride of the Milanese. That



the so-called Basilica may have been converted into a Christian church, and may have been dedicated to St. John, is very probable, but that it was built by Theodosius is highly improbable. It is, or rather has been, a purely Corinthian structure, and so exactly accords with the plans of Vitruvius, that most probably it was originally erected by Eumenes or Attalus, and centuries later, when Christianity was established in the city, was converted into a Christian church. A glance at the engraving will show that the main structure of this remarkable pile of building is rectangular. Its measurement can only be given at a guess, from the impression made upon the eye. It is probably about 50 feet wide and 120 long. At the end of the building presented in the engraving, although the wall is considerably ruined, nevertheless the apsidal formation may be distinctly recognised. This semicircular apse, so exactly suited to contain the *Αγία τράπεζα* of a Greek church, has encouraged the members of that communion in the belief that the building was originally erected as a Christian church. It is easy to understand how eager the Asiatic Christians would be to encourage the belief that in Pergamus, so directly addressed by St. John, a building apparently well suited for ecclesiastical purposes should have been a church, and especially dedicated to the Apocalyptic Evangelist. Time has made the tradition venerable, and, undoubtedly, to the Christian traveller this so-called Basilica of Pergamos becomes clothed with veneration when he thinks that he therein contemplates a Christian shrine, erected by the great Theodosius to the memory of the apostle. Unfortunately, however, the moment any one conversant with architecture, and acquainted with the broad distinctions between the forms of early Christian churches and heathen structures, comes to criticise this still stupendous ruin, he has too good reason to regard the Greek tradition with suspicion, and to entertain the idea that the Basilica was erected at a date long prior to the Christian era. In order to give the reader an ocular evidence of what is meant, let him examine the engraving, and he will remark, east and west of the central block of building, that there are circular towers. These were originally connected with the central block. Assuming that the entire structure was Grecian, raised during the Pergamenean dynasty, there would be no difficulty in accounting for these "towers," which, in reality, appear to have been small temples or shrines. Internally they are about 40 feet in diameter, with a recess on one side, fitted to receive a statue. Rising to a considerable height, they are roofed with cupolas. It is almost unnecessary to state that no Christian church has ever been known, flanked east and west with such circular temples; and supposing that this building had really been erected as late as the days of Theodosius, we know by the example of the church of St. Ambrogio at Milan what would have been the general plan of a Christian church erected by him. It would have had to the west a quadrangular court, surrounded by a cloister (the origin of "cloisters" as appended to our modern cathedrals), in which catechumens would have collected to listen to the service within the church, prior to their baptism and right of admission into the sacred edifice. In the "Basilica" of Pergamos there is no such resemblance to the Byzantine or early Christian churches, but on the contrary there are several architectural features which strongly indicate that the building not only was not erected subsequent to the establishment of Christianity at Pergamos, but was never intended in heathen days for the worship of the gods of antiquity. One remarkable piece of evidence to this effect is the introduction of spiral staircases on each side of the apse. One of these staircases is contained in the angle of the building, as presented in the illustration. Supposing either a heathen or a Christian altar, or even the statue of a god, to have occupied this apse, it is evident that staircases abutting upon such altars, and leading to galleries which ran round three sides of the building, would never have been constructed or permitted. Many other features in this structure might be quoted in support of the opinion that it was built long before the time of Theodosius; and though it is very probable that it was at a late date appropriated to the

purposes of Christian worship in Pergamos, it is almost certain that it was originally built for some civic purpose by one of the Pergamenean kings. There have not been wanting travellers, who, in contemplating this singular erection and its adjacent circular temples, have risked the opinion that it may be the remains of the ancient library of Pergamus. It is obvious that this is one of those architectural puzzles concerning which busy brains may spin numberless webs of conjecture, and never arrive at any positive conclusion. "It may have been" this or that. The traveller contemplates it in absolute uncertainty as to what it really was, although it must be admitted that the construction of the building is far more appropriate to a library than to a temple, and that if we can coax ourselves into the supposition that this is a remain of the library of Pergamus, we invest it with a far higher interest than it could possibly assume in our eyes, supposing it to have been built for any other purpose. These ruins at present bear the title *Kizel Aneg*, or the "red court-yard." The name has been given because the carcasses of the buildings are constructed of red brick, granite and marble having been used for the pillars, windows, and general embellishments. When we consider how much is done in the present day by the combinations of brick and stone, we can form some idea of the beautiful effects of colour originally produced in so immense a structure as that which presents itself to our notice in the accompanying engraving. Brick, granite, and marble formed the materials out of which the structure was raised. Within and without the "nave" there have been rows of Corinthian columns, and it is curious to observe (as far as we can trust observation in the present condition of the ruin) that the polished granite columns seem to have been used within the building, while the rows of marble shafts were outside. A great number of fragments of marble lie scattered about the outside. They are the remains of the Corinthian columns which once adorned the building, and the sole reason why these fragments have escaped is because they have not been wanted as yet to break up and reduce to lime. The finest pieces of marble have been used to build the Turkish tombs in the cemetery which adjoins the ruins. In the interior of the nave are five recesses on each side, extending about three-quarters of the length of the area. Between each recess there has been a pillar, so that counting the pillars of the aisles, there were double rows on each side of the nave supporting the gallery above, which ran round the building. This gallery was lighted with rows of windows, five on each side, corresponding to the number of recesses below. They are indicated in the illustration, and, as the reader will observe, they bear a strong resemblance to our early Saxon "lights." Here again is a puzzle. If this building had been constructed as a temple, these lights would have been most curious and singular. If the building was a library, their purpose would be plain enough. If it was converted into a church, the insertion of these windows would be equally explicable; they would, in fact, be the clerestory windows. But as far as a general examination of the walls permitted the writer to form an opinion, these "lights" appear to belong to the original structure, and to have been necessary to its peculiar construction. It must be frankly admitted that their existence is one very strong argument in favour of the building having been constructed for Christian purposes. But then how are we to explain away the difficulty of the galleries being approached by staircases entered from either side of the altar, opening out of the apse? And how are we to explain the meaning of the two circular temples, *Οι Βωμοί*, "the altars," as the Greeks call them? Knowing, as we do, that *Æsculapius* was an especial object of Pergamenean worship, we can find a meaning in these temples connected with a library or school of learning in ancient Pergamus. Assume that the building was erected by Theodosius for Christian worship, and these temples become eccentricities without any conceivable meaning or purpose. The preponderance of evidence in the writer's mind goes to prove that the so-called Basilica was converted into a church, but was in reality a public structure of ancient Pergamus,

adapted to the rites of primitive Christian worship.

The Greek Christians still adhering to the traditions regarding the buildings, stick up wretched paper figures of saints against the pillars, and make offerings of candles which are fixed to the walls. These are the only indications of the place ever having been used for sacred purposes; at the present time the shelter of its vaulted roof is taken advantage of for the purposes of manufacturing coarse pottery.

Besides the so-called Basilica, there are three remnants of antiquity in modern Pergamos which are worthy of close examination. These are the Acropolis and its ruins, the amphitheatre, and the bridges and tunnel. In the engraving the mouth of the tunnel is seen. It is a most remarkable remain, and shows us how space within the circuit of the ancient city walls was economised. This tunnel formed, and still forms, a platform upon which to carry a portion of the city. As the course of the river ran through the most densely populated part of the city, it was necessary either to sacrifice a large amount of space, or to obtain it by this device. The masonry, which is purely classical, and takes us back to the days of the ancient kings, is just as fresh and as serviceable at this moment as when it was originally constructed. The tunnel measured 196 metres in length. As a proof of its immense strength, it may be mentioned that an ancient edifice was built upon it, the crumbling remains of which serve to show that it was of vast proportions. The tunnel is still in part covered with human habitations, closely packed together. To these houses the Turks give a very characteristic name; they are called *Nè Yerdé wé né Goenkde*, "Neither on earth nor in heaven." As the rivers Selinus and Cetus passed through the city, we might naturally expect to find bridges in various directions. Such expectation is more than gratified, for not only are there remains of bridges, but there are in actual use and excellent preservation five of these bridges spanning the river in various quarters of the city, and stretching from north to south over 867 metres. Architecturally, they are of very great interest, as the substructure of the whole of them is purely Grecian, while the superstructure, or, at least, the repairs and the ornamentation, is Roman. The bridges, therefore, are a chapter in stone upon the history of ancient Pergamos.

The Pont de Mouslouk is the most important work, and at the same time one of the finest existing specimens of Grecian bridge engineering. It is composed of two arches, which are irregular in span, the larger measuring 13 yards, while the smaller is only about 9 yards. Le Pont du St. Sophia is Byzantine in its ornamentation, and has lost something of its character by having been repaired by one of the sultans.

Not inferior to the Basilica or the bridges, in point of interest, is the Amphitheatre, which stands upon the sister stream the Cetus, and is removed at some distance to the west of the modern town. The interesting and curious fact connected with this amphitheatre is, that it does stand upon a river, and that the waters flow right through the centre of the arena. In point of size, this amphitheatre ranks with those of Nîmes and Arles, but as far as the writer knows it is unique at the present day, as having been constructed for the display of aquatic spectacles. Standing in a deep ravine, massive Grecian arches have been thrown across the river, above which the circle of the amphitheatre has been completed. It is entirely constructed of stone, and therefore it was probably built about the third century, for it has been demonstrated that the stone amphitheatres now remaining were erected at dates posterior to the reigns of the Casars. In the Pergamenean amphitheatre, as might be expected from the purpose for which it was erected, there are no vomitories, the arena being constructed with a view to its being instantaneously filled with water. The only entrances into the arena are by two narrow gangways, right and left of the principal gallery. It might be supposed that the river had at some period been roofed in with a tunnel, but there is no trace of any such arrangement, and therefore it is natural to suppose that when the water was drawn off, the stream was crossed with planks. The flood-



gates at the extreme ends of the arena, beneath the archways, were so contrived that the arena could be filled with water in a few minutes when the games were about to commence.

As an amphitheatre for the display of aquatic spectacles, this ruin at Pergamos is especially interesting, and well deserves the careful examination of every traveller.

On the same side of the city as the amphitheatre, but more to the south, stand the ruins of the theatre. The circle for the spectators, and the outline of the stage, are still distinct; but there is nothing in the ruin which calls for particular notice.

From position, and from the association of the place, the overhanging hill, the Acropolis of Pergamos is necessarily the place of most interest connected with the city. The walls which encompass it are Grecian in their foundations, and can be traced to a considerable extent surrounding the hill. Upon the summit are the ruins of the Acropolis, and also the remains of the "Palace," the residence of the kings of Pergamos, and the probable site of the treasure-house of Lysimachus.

The great temple of Minerva, described by the historian as standing "*in excelsissimolia*," once rose majestically above the ramparts on this hill, dominating the surrounding vallies, as the Parthenon did. When Dallaway visited the ruins, he was able to measure the dimensions of the temple. The length of the cella was 34 feet; the ground-plan, 49 feet; the portico, 20 feet deep; the pillars, 4 feet in diameter. Short as the time is, comparatively, since these measurements were made, the work of destruction has been rapid—so much so, that the outline of the temple cannot now be clearly traced. The foundations of the Castle or Palace of Lysimachus, because less rich in material, have fared better, and exist to the present moment. Upon the Acropolis there are evidences of the same passion for mingling stone and marble that we have traced in the Basilica.

Of the Christian church founded in Pergamos, the description given by St. John is one of the most interesting regarding the Seven Churches. He speaks of "Antipas, my faithful martyr, who was slain among you, where Satan dwelleth." The death of Antipas occurred most probably during the Domitian persecution. In the still extant "Acts of Antipas," he is said to be one of our Saviour's earliest disciples, and to have been Bishop of Pergamos. He was put to death, as the tradition asserts, by being enclosed in a brazen bull, which was then put in a fire, and the martyr was roasted alive. The allusion to Pergamos, as the place where Satan dwelleth, and where Satan's seat is, "is supposed to allude, first of all to the device of the city, which is seen upon its coinage, which presents the figure of a serpent, indicative of the worship of Æsculapius. In this sense Pergamos was "Satan's seat." But in a deeper and more awful sense, it would appear that the Christians made it a home of Satan, from the frightful manner in which they degraded the teaching of Christ, by mixing it up with the doctrine of devils. The "doctrine of Balaam" and the doctrine of the Nicolaitanes, "which things I hate," says the Apocalypse, are charged against the Pergamenean Christians. We can gather the meaning of this accusation from 2 Peter ii. 15, 16, and by comparing that passage of Scripture with Numbers xxv. 1, 2, and especially xxxi. 16. The conduct and character of the Pergameneans resembled that of the Mesopotamian divines. Their religion was disgraced with odious obscenities and licentious libertinism. Sensual gratification took its place in religious ceremonial, just as the Midianitish women were engaged in the sensual practices of Balak's idolatry, when "Israel joined himself to Baal-Peor;" or, as we may read it, "because initiated in Baal-phégor." The grace of God was turned into lasciviousness in Pergamos, and Christian worship amalgamated with pagan rites. While Christian doctrines were trifled with, Christian conduct was degraded; and consequently the flagitious crimes of such proceedings came to be attributed to Christianity itself. For this, Pergamos is called upon to repent, or the vengeance of God is threatened against it. Its present ruins and humiliation tell us the rest.

J. M. BELLEW.

## THE ROYAL ACADEMY.

THE COMMISSIONERS' REPORT.—No. 2.

IN the few remarks made last month on this subject, we left untouched some points referred to by the Commissioners, one of which, at least, is of too great importance as to the future of British Art, so far as the Academy itself is concerned, to be left unnoticed. We allude to its present system of TEACHING. The Report says:—

"Notwithstanding the great liberality which the Academy has shown in its system of gratuitous teaching, the number of eminent pupils who have been trained by it, and the manner in which artists of high distinction have devoted their time and attention to the schools, we are of opinion that the system of teaching hitherto followed in the schools cannot be considered as having been in all respects satisfactory."

This defect is clearly to be ascribed, according to the Commissioners, to want of space, which causes the schools "to be closed at the very period of the year when their opening would be of the greatest importance and value;" which means, we presume, those months when the whole of the apartments in the building are engaged, more or less directly, by the Exhibition. It is therefore suggested that, supposing sufficient space to be provided, the schools should be open throughout the year, with the exception of such times as may be set apart for vacation. This would necessarily involve an almost continuous attendance of the members who fill the respective posts of Keeper and Visitors, and such a sacrifice of time and personal attendance on the part of artists, having, generally, their own individual works to look after, is scarcely to be expected, especially when the pecuniary emoluments of the office are so inadequate to the duties required of them. But there are other and still stronger grounds which, in the opinion of the Commissioners, render a change in the direction of the schools desirable; it appears in the following extract:—

"We recommend that the present system of instruction, as superintended by the keeper in the Antique School, and by visitors alone in the Life and Painting Schools, should be abandoned. We think there should be a general director of the schools, not necessarily a member of the Royal Academy, who should receive a salary sufficient to secure the services of a first-rate teacher.

"On the system of visitors there has been a considerable diversity in the evidence that has been laid before us. Some witnesses contend that by the change of visitors from month to month, the students are enabled to obtain the views of several men of eminence in succession, and to derive new lights from that very alternation. Others, again, lament the want of a fixed and positive direction in the course of study. According to the opinion that we have just now expressed, we consider the appointment of a general director of the schools absolutely indispensable, and also that there should be competent and able paid instructors at the head of the different departments, under the director.

"We think that whatever advantages have hitherto attended the system of visitors might in a great measure be still secured by the appointment of a sub-committee of the Council, which should visit the schools from time to time, reporting to the Council as to the progress that had been made, and making any suggestions that they might consider requisite."

Now the system of teaching, as hitherto practised at the Academy, is one that both directly and indirectly has been spoken of in our columns as most inadequately fulfilling the conditions on which a national School of Art is entitled to respect and support. The accumulated testimony of a multitude of young artists who have passed through the *curriculum*

of the schools has come within our knowledge as evidence of its failure; and hence we have advocated on several occasions when discussing the question such a measure as that proposed in the Report, namely, the appointment of a chief director, who, in our opinion, it were better *not to elect out of the members*, because he would thereby be more independent of the influences of fraternity; and under him should be "competent instructors," whom, we apprehend, there would be little difficulty in finding, if the other recommendation of the Commissioners, of having them "well paid," were also followed out. Why should a School of Art be conducted in a manner differing from a school of science or of any other educational class? How is it at our public schools, Eton, Harrow, King's College, &c.? There are head-masters, or directors, with subordinates, as teachers of classics, mathematics, the living languages, &c., &c. How in our schools of medicine? Here, certainly, is no chief or head, for none is required; but there are professors and lecturers for every branch of medical jurisprudence; and although the mode by which these learned men are paid must always differ from that employed by our Royal Academy, there is no reason why the same system of general instruction should not be followed in Trafalgar Square, or wherever the Academic body may be located.

That the present plan requires a thorough reformation is indisputable: it has not, and it does not, keep pace with the progress of the age in everything else. It is an effete and worn-out system, which the times have long since proved unsuited to the occasion. A quarter of a century back, and on other more recent occasions, we have formed one among a score, or, perhaps, two scores, of drowsy auditors listening to lectures whose influence had only sufficient power to soothe the senses to slumber; nor do we find, as a rule, that the lecture-hall is now much better attended, or the subject-matter discussed more awakening. And in the schools, as we are told by the students themselves, there seems to be no great difference from what Mr. Armitage, in the evidence he gave before the Commissioners, stated as his experience when attending the Ecole des Beaux Arts, in Paris—that some of the visitors will find the students ready to welcome them, while others enter the rooms only to see them deserted. Mr. Armitage says:—"There are twelve men appointed by the Institute, and these twelve men visit it in rotation, taking a month each to go round to the students, correcting their drawings. The consequence is, that when it is a good man's turn, the rooms are crowded, and when a superannuated man comes, nobody goes near the place. No student would go to the Ecole des Beaux Arts to be corrected by *such old gentlemen as some of the professors are*."

The question of "travelling students" is thus adverted to in the Report, under the head of Teaching, in the following passage:—

"It cannot be said, as we conceive, that the present system of travelling studentships, as carried out by the Academy, has worked well, the number being far too small to have produced any practical effect. It appears to us that instead of these a certain number of Art-fellowships, so far as the funds of the Academy may properly allow, should be annually competed for, and that the examinations should be conducted by the Council, assisted by the directors of the schools. That these fellowships should be held for a term of years, the object being to assist students in the study and practice of Art at home and abroad; but that all fellows should be required annually, during the tenure of their fellowships, to submit, for the inspection and satisfaction of the Council, one or more specimens of their work in the branch of Art which they cultivate."



The annals of the Academy would undoubtedly verify the fact that the travelling studentships have proved most barren of profitable results. Rarely has a young artist who had been successful in obtaining the privilege risen to eminence; why, it is impossible to say, except that—as it is often in the natural world, so also is it in the world of mind—the bud of promise brings forth neither flower nor fruit. In the evidence given by Sir Charles Eastlake, he refers to a letter of Mr. Gibson's, R.A., which, so far back as 1860, was produced in the House of Lords by Earl Stanhope, Chairman of the Commission. In it Mr. Gibson points out the fact that all the principal nations of Europe, except England, send pensioned students to Rome to study sculpture, painting, and architecture. The French Academy and the Naples Academy, he says, have professors to overlook the students; all other students are watched by the ministers of their respective countries. England, on the contrary, has neither any such branch academy, nor yet the authority that would be exercised by any recognised diplomatic agent at Rome. Although the opinions of other witnesses differ from what appears to be Mr. Gibson's on the expediency of England having an agency in Rome, the Commissioners say, "It seems desirable that the Royal Academy should, its funds permitting, establish a small branch academy at Rome, so far as regards, at least, the permanent residence of a professor, for a fixed term of years and at a sufficient salary, who should have a general control of such travelling students of the Academy as might at any time desire to pursue their studies in that city, where the concourse of artists for study is certainly much greater than in any other city of the world."

To the student of Sculpture and Architecture a term of residence in Rome ought to be of the greatest service, because there are to be found the largest number of the finest examples of these branches of Art. But to the student of Painting the same advantages are not held out, for the picture galleries of Rome are equalled, if not surpassed, by several other continental cities; while our own National Gallery, and numerous private collections in England which are accessible under certain conditions, afford ample means of study. That foreign travel, and intercourse with the works, both ancient and modern, of other nations are advisable, if only to enlarge the mind by observation, and thus to produce freedom of thought and action, we readily admit; at the same time we cannot see sufficient reason for sending a young student of painting to Rome, where his opportunities for improvement are so comparatively limited. At any rate, the advantages do not appear at all commensurate with the cost they involve: and this has been proved by the results of the French Academy; the works which their young painters in Rome send to Paris are anything but satisfactory.

### THE ANNUAL EXHIBITION IN BELGIUM.

THE exhibition is this year held in Brussels, in rooms numerous and spacious, and with remarkably good lights. All the pictures are seen to advantage, and none of them are hung either too high or too low. It is under the direction of a Commission, consisting of twenty members—painters, sculptors, and architects, but including also seven gentlemen, who may be, we presume, styled "amateurs," one of them being President of the Chamber of Representatives, and another the

Burgomaster of Brussels. Just now, when the Report of the Commission of Inquiry concerning the Royal Academy is a topic of much public interest, it is important to note that in Belgium the principle of non-professional members having "the organisation and direction of the exhibition" has been adopted, and found, in all respects, to answer. Moreover, the president and the vice-president of the Commission are not artists.\*

The collection consists of 1,281 works of Art, including sculptures, drawings, and engravings. We note with much regret that not a single British artist is among the exhibitors. Such neglect is scarcely to be excused: Brussels is almost as easily and safely reached from London as Manchester; the expense of sending and returning is met, and medals are awarded, by the Government. Insurance is easily effected, and, if we are rightly informed, every possible inducement is held out to foreigners to contribute. It is not likely that any of our leading artists could derive other recompense than honour and fame by transmitting examples of their genius to Belgium; but by members of all professions such inducement is held to be of high value. Men of intellect rarely labour for money alone; indeed there cannot be many who regard profit as among the best of their rewards. Why is it, then, when Germany, France, Holland, even Italy, seek to establish their renown by sending the productions of their artists to every country where their talents and progress may be appreciated, England almost invariably holds back, and seems content with such laurels as may be gathered at home, and with comparatively little toil? There are at least a hundred British artists whose contributions to this Belgian exhibition would have conferred honour on their country, and would certainly have cast into the shade a very large majority of the native productions and the aids of foreigners at Brussels in 1863. We desire earnestly to impress these truths on our artists, and implore them, another year, to ask the assistance of possessors of their works, for a purpose that cannot fail to confer on them and on England a large amount of good.

The exhibition at Brussels is assuredly not of a high order; the "mediocrities" are many, the really great works few. France, perhaps, takes the lead; the best productions exhibited are French, or by Belgian painters educated in France, and "*élèves*" of eminent artists there. But the great artists of Belgium are not contributors: neither De Keyser, Leys, Gallait, Verboeckhoven, nor Wappers are there; Madou has three pictures, but they are scarcely worthy of him; they are obviously painted with haste, as if labour were grudgingly given to works sold, no doubt, long before they left the easel.

The exhibition is, of course, very varied as to subject matter. The historical painter holds here, as he ought to do, the highest rank, and among works of this order there are many that manifest thought and intelligence in conception, and wisely-directed labour in finish. The most ambitious and the most successful efforts are those of M. Bellangé, Comte, Dell'Acqua, Roberti, and Van Severdonck. The "*tableaux de genres*" that excite and deserve most attention are those of MM. Cermak, Campotosto, Constant Claes, De Heuvel, Dillens (a charming picture of a bridal party in Zealand), Glibert, Langée,

\* The whole of the jury are empowered to select the works for exhibition, but the duty of "placing" is confided only to artists; the "hangers" consisting of five painters, two sculptors, one architect, and one engraver. In cases of sales effected, a small per centage is deducted. No artist of the jury is allowed to be present during the placing of his own works; honourable secrecy is enjoined as to all discussions that take place in the jury.

and Van Lerijs. The landscapes that receive highest honours are the works of André and Oswald Achenbach, De Cock (cows and sheep), De Haas, Roliaen, and Van Moer (if we may class his admirable interiors under this head). The flower and fruit paintings (a branch of Art in which the Belgians have arrived at rare excellence) that obtain highest honours are the productions of Louis Robbe, J. Robie, and Serrure, while M. Moerenhout maintains his high repute as a painter of sporting scenes—those more especially of the olden time—and Van Schendel exhibits his rare power in dealing with artificial lights. Meissonnier and Muller, of Paris, are both contributors of works of the highest possible order; Muller of a vigorous but sadly painful scene in a gambling house, and Meissonnier of three pictures, the principal of which represents the Emperor Napoleon at Solferino, surrounded by the leading officers of his staff.

As we have intimated, the exhibition is not conspicuous for the display of first-class works; we understand, indeed, that it is below the average. It may be regarded, however, as full of suggestions, and certainly as supplying evidence of reading and thought. The pictures "*de genre*" are beyond question the most attractive; they are generally of incidents and characters new to us, and would be agreeable acquaintances to "the many," if exhibited in London.\*

With the exhibition is associated an "Art-Union," each subscriber of ten francs being entitled to an engraving, by M. Demannez, from the painting by M. Slingeneer, of 'A Christian Martyr,' exhibited in London during the year 1862, and also to the chance of one of the pictures "acquired" by the Society.

### GEORGE III. AND HIS TIMES.†

WOULD it be possible to write an impartial history? and is it reasonable to expect that such a work will at any time make its appearance? Whenever an author sits down to the solitary consideration of a question which admits of discussion, whether it be one of religion, politics, science, or anything else, he commences his labours with certain preconceived opinions which, though subsequent examination and analysis may greatly modify them, are never entirely eradicated; the bent of his mind has a decided tendency to its foregone conclusions, however he may strive against them and fancy he is writing disinterestedly. Facts and motives he may apparently poise in even-balanced scales, but there is still the lurking and insidious feeling engendered by education or association that acts upon the beam, though it may be only by a feather's weight.

And the difficulty of avoiding partisanship becomes the greater the nearer the historian approaches his own time; he lives among those who have themselves created, or whose immediate predecessors have made, the political world what he sees it to be. The influence of party is everywhere manifest, its results are all around him; and though the surface of the social system may be placid enough, there is still the ground-swell of faction heaving below, to which he cannot be insensible. We talk of an independent press, but where is to be found the newspaper or the magazine which is not the advocate of a party or of some special opinions? A journal that is not the recognised organ of a class would not live in this country six months; and yet these publica-

\* It would be especially useful to visitors to the Belgian exhibitions, as well as to those of France, if the directors would act on the suggestion of the Committee of Inquiry concerning the Royal Academy, and place the names of the artists and the subjects conspicuously on each picture. The custom (which may be a good one) of changing the positions of works during the exhibition, so thoroughly confuses the catalogue, that it is next to impossible to discover a picture one specially desires to find. If the principle be adopted in England, we have no doubt that its comfort and convenience will be found so great as to cause it to be generally followed. The only sacrifice to be made is the profit on the catalogues, but this loss will surely be made up by the additional visitors, whose enjoyment will be so immeasurably enhanced.

† HISTORY OF ENGLAND DURING THE REIGN OF GEORGE THE THIRD. By John George Phillimore, Q.C. Vol. I. Published by Virtue Brothers & Co., London.



tions are contemporaneous history, and they who write for them and those who support them claim the merit of being independent. Perhaps a clue to this universal bias of opinion and action may be found in a passage in the commencement of Mr. Phillimore's volume:—"The mind of modern times staggers under the weight of accumulated facts, which it has neither the strength to grasp nor the sagacity to methodise." Moreover, the majority of men in the present day are either so absorbed in their own personal pursuits after gain or scientific knowledge, or are so listless and indifferent to everything but self-gratification, as to be only too glad to be spared the trouble of thinking for themselves by adopting, without inquiry or examination, the thoughts of others.

The period embraced in Mr. Phillimore's history is one, he says, "which has never yet been described by writers free from the influence of party bias or sectarian animosity," and he undertakes to supply the deficiency. In the prosecution of his task, for which he has armed himself with weapons of attack rather than defence, he sets vigorously to work, and terrible is the havoc made both among friends and foes; for notwithstanding an apparent—and generally a real—impartiality, his political opinions may yet be recognised and determined, just as, to use a common phrase, a straw shows which way the wind blows.

If any Englishman is patriotic enough to believe that his countrymen are the noblest, the most high-minded, the most intellectual—in fact, the greatest—people on the face of the earth, such a man has fallen into a grievous error. "They have no idea of grandeur; no people degenerate more rapidly, or require the standard which they should aim at to be more constantly before their eyes. . . . They sometimes endure genius, but they always encourage mediocrity. They pardon the errors of ordinary men far more easily than the eccentricities into which men of a superior nature are occasionally betrayed. Intellect, when portionless, they condemn. Unless refined by careful education, even in the highest rank and the softer sex, they are narrow-minded, rough, and trivial—distrusting all that is great, apt to sneer at all that is exalted, detesting all that is extraordinary, and yet, when the example has once been set, rapidly passing from a blind hatred of all that is foreign, to the most servile and indiscriminating imitation. Their extravagance is commonplace, and their very scepticism is taken on trust." And in the following page the author says—"Their distinguishing moral defects are selfishness, respect for money, and its twin vice, indifference to merit for its own sake." These are not flattering mirrors, and there are more of the same nature, in which to see our reflections.

In the preliminary chapters of this history a rapid sketch, written with a bold, fearless pen, dipped in gall rather than honey, is taken of the social and political condition of England prior to the accession of George III., the larger portion of it being devoted to the reigns of his two immediate predecessors. These monarchs bequeathed to their successor an inheritance which from the first promised to be anything but a bed of roses. Foreign and domestic wars, the contentions of party, fraudulent commercial speculations, court intrigues and court licentiousness, had left their impress on a land over which a youth of twenty-two was called to rule, and with this additional disadvantage, that, in consequence of the rupture between his mother, Augusta, Princess of Saxe-Gotha, and his grandfather, George II., after the death of the Prince of Wales, the heir to the throne was shut out from all intercourse with the court and those in power, his education for the high functions he was afterwards to exercise was comparatively restricted, his views became narrow, while his prejudices only seemed to grow more fixedly with his advancing years.

After reading Mr. Phillimore's general description of the reign of George III., which precedes his detailed record of events, one can only marvel that England is what she now is, even with all her present faults, errors, and vices. For a country professedly highly civilised, free, religious, powerful, and wealthy, the character he gives to her during this period is almost as black as that which historians have left us of Rome in the worst days of her decadence. Take one passage as an example; it will also give an idea of the author's style of writing:—

"The fabric of public credit rocking and reeling from its foundations;—taxes increased, not only beyond example, but beyond what the wildest paroxysms of a distempered fancy could have imagined that the nation would endure;—the transition from an agricultural to a merely commercial and manufacturing people becoming every year more strongly marked;—the old, frank, out-spoken vices of a plain, manly generation exchanged for those of

priests and courtiers, for superstition and hypocrisy;—the decay of taste and literature;—the pursuit of material interests and the study of physical science gradually superseding every other object;—classical studies at the university, which had so long buoyed up, refined, and animated the heavy, rough, and sluggish English nature, degraded into a mechanical trick and drudgery, compared with which the routine of a shop is liberal—useless to those who did not submit to it; ruinous, as the tone of thought among us at this hour too clearly proves, to those who did;—all sense of things moral and intellectual rapidly diminishing;—unruly in our fleet, revolt in our dependencies," &c. &c.

It is certainly humiliating to have our national greatness thus unceremoniously handled, and our great national idols, be they Whigs or Tories, knocked down from their lofty pedestals, as we find them to be in this volume, which undoubtedly confirms the truth of a remark made by one of whose writings the author speaks in no complimentary terms—Paley—that "public history is but a register of the successes and disappointments, the vices, the follies, and the quarrels of those who engage in contention for power."

This first portion of Mr. Phillimore's history comes down only to the year 1763, when Pitt was induced to leave the House of Commons and accept a peerage, an act which is described as "a moral attainer." Bad men spoke of his conduct with delight; good men with compassion; all men with astonishment. If a ray of departing glory still lingered over that name which had once a spell to paralyse the enemies of England, it was the last faint light of a luminary far advanced in its decline, and soon about to disappear for ever. Great abilities, as Lord Chesterfield said, had been duped by low cunning. . . . The name that passed that of all other Englishmen in glory was sullied,—the tree was poisoned at the root. All trust in public men was shaken, and the traitorous purpose of the sovereign was consummated. There was more joy in St. James's over the fall of this single patriot than over all the herd of hirelings who needed no temptation, but simply sold themselves for what they were worth in 1763, to mangle the honour and betray the nearest and dearest interests of the nation."

How many of the errors and shortcomings of George III. may be traced to the unwholesome atmosphere by which his earlier years were surrounded, and to the peculiar circumstances of the times wherein he lived, and which had not their parallel in any former period of English history. It is true that a constitutional monarch ought to rule solely for the benefit of his people, yet must we not wonder if he acts according to what he believes to be the best for his own interests and the personal honour of the crown. Is not self the presiding deity of every man? And kings can no more be expected to sacrifice themselves than we can look for similar conduct from their subjects. The doctrine of expediency, which so often controlled George III. in his policy, is one that statesmen of the present day are not slow to practise, even at the risk of jeopardising the best interests of the nation.

The space to which we are compelled to limit our remarks prevents further comment on this most valuable addition to the historical literature of England. Mr. Phillimore is not a mere narrator of facts clothed in fanciful and pleasing language; he is not the historian of our army and navy, but of the policy of our rulers, of whose actions he writes philosophically, and with a vigour and fearlessness that must win admiration even where it cannot gain assent. His book will be read by everybody who cares to read a work by no ordinary writer, but it will thoroughly satisfy none but those who have no political opinion of their own, or estimate party on the *tu quoque* principle. There is one passage in the preface which we cannot forbear quoting, even at the end of our notice, for it expresses truths every Englishman would do well to lay to heart:—

"Great improvements in machinery, enormous shops, and the most intense study of entomology, are quite consistent with the decay of all public spirit, and entire apathy to the motives that animated the men who gave England her rank among the nations; nor will incessant and boisterous panegyrics on ourselves, and on the worst and coarsest parts of the national character, which are as disgusting to men of refinement as they are captivating to the herd of readers, avert any one calamity we have to apprehend, or remedy one single evil under which we suffer."

They study past history to little purpose who fail to discover that great commercial prosperity, such as England has long enjoyed, generally results in the corruption of the entire community, of all ranks, and is the precursor of a nation's downfall. Are there no such signs around us at the present time?

## MINOR TOPICS OF THE MONTH.

W. MULREADY, R.A.—The members of the Royal Academy propose, we have heard, to raise a memorial of their late veteran colleague: it is to be a statue, which will be placed in the National Gallery.

SOUTH KENSINGTON MUSEUM.—Mr. G. F. Watts has undertaken to paint a fresco in one of the galleries of this edifice. It is proposed to open an exhibition of stained glass in the Museum during the spring of next year.

ROYAL HORTICULTURAL GARDENS.—Mr. T. M. Cattlin, of East Cowes, has presented to the Horticultural Society, to be placed in the gardens, Carew's statue of the 'Gipsy Girl and her Dog.' Mr. Arthur Barnard, one of the Fellows, has offered to contribute the sum of £100 towards the purchase of Westmacott's 'Peri,' for a similar purpose, provided the requisite sum, £500, be raised by the aid of others.

MRS. THORNYCROFT, several of whose sculptures of the royal family we have engraved, has been appointed by the Queen to instruct the younger Princesses in the art of modelling.

STATUE OF SIR JAMES OUTRAM.—The committee for carrying out this work is, it is stated, unable to find a suitable place for its erection in London. The idea was, we believe, to place it in Trafalgar Square as a fitting companion to the statues of Havelock and Napier, but Mr. Cowper, Commissioner of the Office of Works, has, it is alleged, refused his sanction to this project; on what reasonable grounds one is at a loss to understand. The *Illustrated Times* says very justly, that the "First Commissioner has not yet made Trafalgar Square an object of envy to surrounding nations; and this refusal, if persisted in, will be attributed to a dislike to any sculpture not positively hideous." The statue is by Mr. M. Noble.

THE CAMDEN SOCIETY.—The last report of this society states that the Council has printed within the preceding year two important works—"Lists of Foreign Protestants and Aliens resident in England, 1618-1688, from Returns in the State Paper Office," edited by W. Durrant Cooper, Esq., F.S.A., and "Wills from Doctors' Commons," edited by J. Gough Nichols, Esq., F.S.A., and John Bruce, Esq., F.S.A.—both of which, but especially the latter, supply valuable materials for the past social history of the country. It is to effect this object that the Camden Society was instituted. The report says, "If the list of members could be filled up, there never was a time when there was a greater opportunity of making valuable additions to historical literature than at the present moment."

MANY of our readers who visited the International Exhibition will doubtless remember a marble group, by the Italian sculptor, Signor Gennaro Cali, representing a *Pietà*. The Duke of Sutherland has, it is said, somewhat recently purchased an exquisitely beautiful statue of 'Hecate,' by the same artist. The history of this work, as told by the *Athenæum*, is singular. Some years ago the sculptor was struck with the beauty of the crescent moon, and imagined the goddess sleeping within it. She is thus represented, with her right arm and head reposing on one of the horns, while her left arm, "in a state of abandonment," denotes Night marking the Hours. In 1855, the Count d'Aquila, uncle of the ex-King of Naples, visited the sculptor's studio, and was so charmed with the model that he gave a commission for the work in marble, with the intention of presenting it to Queen Victoria; but political embarrassments arising between the courts of England and Naples, the count withdrew from his engagement with Signor Cali. A short time ago the Duke of Sutherland called on the sculptor, and, noticing the statue, was so pleased with it, that he immediately bought it, and it is now on its way to England.

INFRINGEMENT OF COPYRIGHT.—The question whether a photographic copy of a picture is an infringement of the Copyright Act, has been set at rest by a decision of the Lord Chief Justice and the other judges of the Court of Common Pleas. Mr. Ball, the defendant in an action brought against him some few months ago by Mr. Gambart for selling photographs of 'The



Horse Fair,' and against whom a verdict was given, subsequently appealed against the decision on the ground that there was no infringement of any Act of Parliament. The court, however, confirmed the former verdict, thereby declaring that a photograph of a picture, no matter what its size might be, was a copy within the meaning of the statute, and that the publisher of such photograph rendered himself liable to an action for damages. As the Acts under which the conviction took place make no mention of the word "photograph," it seems to us that the decision of Chief Justice Erle and his brethren on the bench is founded on implication; they assumed that any mode of copying was an infraction of copyright, as it transferred "the same imaginative idea as the thing copied conveyed."

ST. SAVIOUR'S, SOUTHWARK.—A stained-glass window, executed by Messrs. Ward & Co., in memory of the Prince Consort, has just been placed in this noble old church. The cost of it will be defrayed by the public contributions of parishioners and others, promoted by the head chaplain of the parish, the Rev. S. Benson.

INTERNATIONAL COPYRIGHT IN DESIGNS.—The *Tribunal de Police Correctionnelle* in Paris had before it a short time since for trial a case of some importance both to the British manufacturer and the British exporter of textile fabrics. An English firm in Paris (Messrs. Selby and Franklyn) bought, through their agents in Manchester, a quantity of printed cloths of various patterns, which were taken over to France and sold there. Shortly afterwards a few pieces of four different patterns were seized at the houses of the purchasers, at the instance of M. Hazard, a manufacturer of Rouen, who claimed to have a patent in these especial designs, and who brought his action against both the seller and the buyers; the latter were acquitted, but the former were condemned to pay a fine of 2,000 francs to the government, and 10,000 francs, as damages to M. Hazard. Against this judgment both Selby and Co. and Hazard appealed; but it was confirmed against the former, and Lecocq & Co. (one of the buying firms) was adjudged to pay 3,000 francs damages, though it was proved that Selby & Co. were ignorant of the designs being French. It seems that the late commercial treaty with France has a strong bearing on this question, as well as on our trade with that country. It has long been the practice of French designers to sell their patterns to us after they have been sold and registered in their own country; and so long as English goods were excluded from the French market, no injurious results to the foreigner resulted; but now, it is alleged, some means ought to be adopted to prevent such occurrences as those brought to light on this trial, otherwise there must be an end to the trade in fancy goods. It is also difficult to know what designs are, or are not, registered in France; for it appears that they are deposited under seal, and no one can tell, except the depositors themselves, which are registered. A statement was made at the trial by Messrs. Selby's counsel, showing that the treaty, so far as cotton goods are concerned, is more beneficial to France than to England. The exports of cotton goods from France to Great Britain were, notwithstanding the "famine," greater in 1862 than in 1861, while our exports to France remained stationary.

M. SLINGENEYER's fine picture of 'A Christian Martyr in the Reign of Dioclesian,' which was so attractive a feature in the Belgian department of the International Picture Gallery, has not, it appears, left this country, for it has been lately exhibited at Messrs. Jennings's, in Cheapside: we presume with a view to its being engraved. The painting belongs to a Belgian nobleman, Baron Daminet.

THE PICTURES AT SOUTH KENSINGTON.—Mr. Redgrave states in his report just issued, that, notwithstanding the throngs of visitors to the galleries of the South Kensington Museum—nearly a million during the past year—there was no injury of any kind done to the pictures, and they are in a very satisfactory condition. A careful examination is periodically made, and the surface of each picture wiped with cotton wool; and the dirt deposited on the surface of the pictures is found to be hardly appreciable. This is owing, in great part, to the arrangements

made for a perfect ventilation of the galleries, the careful way in which the dust is removed daily, and the continuous cleansing of the floors. The pictures, which, from their nearness to the spectators, are liable to injury from too close inspection, are gradually being protected by glazing.

PAINTED GLASS.—It is intended to open an exhibition of painted glass at South Kensington, to which the principal manufacturers of England will be contributors.

THE COMMISSIONERS' REPORT CONCERNING THE ROYAL ACADEMY.—The evidence is as yet only published in part; we therefore postpone a review of the voluminous work.

THE AUSTRIAN INTERNATIONAL EXHIBITION, 1866.—Arrangements are in progress, of which we shall soon know more than we do now, for the purpose of obtaining the contributions of England to the exhibition at Vienna in 1866. At this early date we need only mention that the Austrian consul, Chevalier Schaeffer, will answer all queries that may be put to him on the subject.

THE CHURCH OF AUSTIN FRIARS, almost in the centre of the wealthy mercantile world of London, has been saved from demolition through the exertions of Mr. Gilbert Scott, R.A. It was built in the reign of Henry III., by Humphrey Bohun, Earl of Hereford, who was buried within it. The edifice is a valuable example of the decorated Gothic of the fourteenth century, and being erected when this style was being gradually changed into the perpendicular in England, and into what is known on the Continent as the Flamboyant, it partakes more of the foreign than English character; consequently is somewhat unique in this country.

INSTITUTE OF BRITISH ARCHITECTS.—The subscriptions to the Pugin Memorial Fund having reached £1,000, the committee has placed this sum at the disposal of the above society, in trust, for the formation of a student travelling fund.

ST. PAUL'S CATHEDRAL.—Mr. Brown, formerly a partner in the firm of Messrs. Longman & Co., has placed in the hands of the Dean and Chapter of St. Paul's the sum of £1,000 for a stained-glass window.

MR. F. L. BRIDELL.—The death of this promising young painter, whose Italian landscapes attracted much notice at the Academy during the last five or six years, took place in the month of August. "Mr. Bridell, was," says the *Athenæum*, "a native of Southampton, and was born in or about the year 1831. Early drawn to the study of Art, he took the wise resolution of pursuing his career at the chief centres of artistic culture. He went to Munich, and passed several years in the Italian highlands. Afterwards he travelled into Italy, and made a winter's stay in Rome." His finest work is 'The Coliseum by Moonlight.' He has left a widow, herself an artist favourably known.

We regret to have to add this month to the list of deaths that of Mr. W. Duffield, the well-known painter of flowers and fruit. He was a pupil of Mr. Lance; he died on the 3rd of September, in the forty-sixth year of his age. With the exception of his master, no modern artist of our school has attained greater eminence in his especial department. We shall refer to the subject again in our forthcoming number.

THE MONUMENTS OF ITALY.—Under this title, Mr. V. Delarue, of Chandos Street, is publishing an extensive series of photographs, upwards of fifty in number, of the most noted ancient edifices of Rome, Venice, Florence, Milan, and Pisa. The views, which are of large size, were taken during the present year by Messrs. Bisson, Frères, of Paris. The majority of them are as fine in their luminous qualities and fidelity of detail as the art of photography can produce. To the artist and student of architecture they must prove most valuable; to the mere amateur they are pictures of surpassing interest and beauty.

MR. THEODORE JENSEN, one of a family of Danish artists whose pictures were seen in the International Exhibition, is in this country, engaged in painting the portraits of their Royal Highnesses the Prince and Princess of Wales.

## REVIEWS.

THE EXECUTION OF MONTROSE.—THE SLEEP OF ARGYLL. Engraved by W. T. DAVEY, from the Pictures by E. M. WARD, R.A.

FLORENCE NIGHTINGALE AT SCUTARI. Engraved by S. BELLIN.—THE QUEEN'S FIRST VISIT TO HER WOUNDED SOLDIERS. Engraved by T. O. BARLOW, from the Pictures by J. BARRETT.

Published by T. AGNEW AND SONS, Manchester.

The publication of large and important engravings seems of late years to have migrated from the metropolis to the manufacturing districts, where the great bulk of our best modern pictures find a home. It seems to be a natural sequence that where there is a demand for the one, there will also be found a market for the other. At any rate, Messrs. Agnew, of Manchester, who have also a branch establishment at Liverpool and an agency in London, and who, latterly, have shown themselves to be the highest and most frequent bidders at the principal picture sales, have not been unmindful of the wants of that portion of the public who love Art but cannot afford to pay the price demanded for the works of our most popular painters. In other words, Messrs. Agnew have somewhat recently entered more extensively into the business of print publishers than they used formerly to do; for till within a comparatively short time their commercial operations were chiefly limited to selling the publications of other houses, and to the purchase and sale of paintings and drawings. We earnestly hope they will succeed, for we are sadly in want of a liberal and enterprising publisher of engravings.

The four engravings whose titles stand above are among the latest they have issued; those from Mr. Ward's two paintings, and those from Mr. Barrett's, form "companion" prints respectively. The pictures themselves, especially the two former, have been so repeatedly described in our columns, and are so well known, as to require no interpretation. Perhaps modern Art has produced nothing finer of their kind, or more masterly than the 'Execution of Montrose' and the 'Sleep of Argyll.' There is one point especially which has always struck us in the former composition, and that is, the delicacy with which the artist has kept almost out of sight the instruments of execution; the headsman and the scaffold are there, but they form so unobtrusive a part of the picture that half the horrors of the scene are mitigated thereby. The victim has our fullest sympathy, while the spectator is not made to shudder at an exposition of the whole paraphernalia of a violent and sanguinary death. It was an exhibition of this kind which caused so many to turn away with disgust from the great painting, by A. Gisbert, of the 'Execution of Padilla, Bravo, and Maldonado,' in the Spanish section of the late International Exhibition; the work, finely composed as it is, and admirably painted, is nothing more or less than the representation of a human shambles.

And how touchingly has the artist dealt with his subject of the 'Sleep of Argyll': undisturbed by a single pang of conscience, the hoary head of the unhappy noble—unhappy only because he is called out of life by the hands of man—rests as calmly on the pillow as a young child's, though the feet of them who summon him to death stand at the door. In his case

"Stone walls do not a prison make,  
Nor iron bars a cage;"

and that unrestless slumber, denoting that the bitterness of death is already past, is to have a short waking, which will be followed by an everlasting sleep, more profound, yet no less serene. The conscience that "makes cowards of us all" had no dwelling in the breast of Argyll. Surely there is a wholesome lesson to be learned from the consideration of such a work as this.

Both pictures are very forcibly engraved, in mezzotint, by Mr. Davey; he has preserved not only the general effect of the respective pictures, but he has succeeded to a considerable extent, though not so far as would be desirable, in retaining the expressions of the faces in the various figures introduced into each subject. The 'Sleep of Argyll' must always be hung in a strong light, so much of the composition being in shadow, inseparable from the subject. The engraver would, perhaps, have done well had he made the background a little less heavy; this would have given more force to the principal figure, as well as to the others, and would have improved them. The other engraving, being an outdoor scene, is the more brilliant one, but the very contrast of the two is far from disagreeable, while both are works of more than ordinary interest, and are alike honourable to our schools of Art.

Mr. Barrett has acquired considerable favour with



the public in general by his pictures of historical and social events of a popular character. As works of Art they do not take the highest position, but they are pleasing and truthful, and, being such, satisfy those whose good opinion they are intended to evoke. Most of his pictures have been painted on commission, and for the express purpose of being engraved; and there is no doubt they have well answered the object of the publishers by producing a large and remunerative return from the sale of the prints. Two of the most popular paintings, are 'Florence Nightingale at Scutari' and 'The Queen's First Visit to her Wounded Soldiers,' at Chatham, in 1855. These reminiscences of the Russian War were, both of them, noticed by us at the time they were exhibited at the gallery of Messrs. Hayward and Leggatt, Cornhill, in 1858. The scenes they illustrate are strikingly illustrated, and with much less of the "sensational" character than we are accustomed, generally, to see in the popular pictures of the day. Each has been skilfully reproduced, in mezzotint, by the engraver to whom it was entrusted; the plates are vigorous in handling, clear and sunny in tone, while they are invested with a national interest arising out of the subjects and the personages introduced into them, scarcely one of whom has not a name prominently associated with the famous Crimean campaign.

FOUR MONTHS IN A DAHABEEAH; or, Narrative of a Winter's Cruise on the Nile. By M. L. M. CAREY. Published by BOOTH, London.

Egypt possesses claims on the attention of the Christian world second only to the land hallowed by the footsteps of the Redeemer. The valley of the Nile is one of Nature's wonders, dependent for its very vitality on the yearly overflow of its once sacred river; and still preserving on its banks the most ancient monuments of human civilisation in the world. All antiquities fade into comparative insignificance as regards age before those of Memphis and Thebes. There the traveller may gaze upon monuments that the eye of Moses must have dwelt upon, and which were venerated as ancient by the fathers of history, whose works we ponder over as the very beginning of all recorded things. Where Herodotus studied and wrote, the traveller may still walk, wondering, as he did, at the mysteries of the ancient faith, and the exalted civilisation, of the people who then inhabited the fertile soil. Temples, palaces, and tombs still proclaim "the wisdom of the Egyptians," before which the whole world bowed in homage. Solemn monuments are they of past greatness, appealing to the honour and reverence of the cultivated mind; but, alas! too often bearing sad testimony of the wanton irreverence of the modern traveller, and of the hollow fallacy of his boasted "march of intellect." All who travel the Nile valley must be possessed of more than ordinary means, must consequently be persons of good education, yet they have done more to ruin and destroy the monuments than centuries of time, or the vicinage of semi-barbarous peoples of adverse creeds; and yet these monuments are among the most important witnesses to the faith which we hold to be essential to salvation.

The voyage up the Nile has of late years become a comparatively easy undertaking—nothing to be wondered at or boasted over. Every season hundreds of boats sail leisurely, freighted chiefly with English travellers, who visit each other's boats, and outvie each other at dinner-parties, where home luxuries, carefully preserved, give the aspect of a London dining-room to the saloon of the Dahabeeah; for that is the native name of the passage-boat, and it is a record of a four months' occupancy of one of these boats that fills the pleasant volume before us. Our traveller is the lady-historian of a small party who sought the Nile for health and instruction, and every page testifies to much power of observation and good practical common-sense. Such travellers are befitting visitors to the land of the Pharaohs; and the voyager who would follow in their track, will find much instruction from the experiences recorded in the unpretentious but accurate narrative presented in this volume. It makes no pretence to learned descriptions of the wonders of the land, for they are exhausted in books already published; the literature of the Nile has now become a small library; but no book among their number contains so clear a description of the actual daily life of a voyager. It is an honest picture, not all *couleur de rose*, but mixing the darker shades as they really occur, and summing up the experiences of the voyage at its close with the conscientiousness of a judge on the bench. The intending traveller cannot do better than think over these agreeable pages; if an invalid he may possibly "think twice," before he trusts himself to a variable atmosphere, where medical aid cannot be obtained; with few necessities and no comforts to be depended on except such as he brings with him; where ophthalmia leaves

few untouched, and where insect life is so unpleasantly prolific and persecuting, that the consequences form a characteristic couplet printed on the title-page of this volume.

A truthful, sensible record like this is all the more valuable for its general rarity. Enthusiasm on the one side, and indifference on the other, lead alike to false conclusions, and the Nile voyage is cried up or cried down beyond its true merits. The plates that illustrate the volume are equally accurate in their local colouring. Altogether the book carries out the great Shaksperian rule, "nothing extenuate, nor ought set down in malice," but the facts are told fairly; and perhaps the best ideas, short of personal experience, of boat-life on the Nile, may be obtained from a perusal of its pages.

THE EXHIBITION BOOK OF ORIGINAL DESIGNS FOR FURNITURE, &c. Arranged for the Hall, Dining-room, Drawing-room, Bed-room, Boudoir, and Library. Designed and Drawn on Stone by LORENZA BOOTH. Parts I to X. Published by HOULSTON AND WRIGHT, London.

It is an axiom requiring no demonstration that the real value of any object professing to have an Art-character must be tested, not by the cost of the material of which it is composed, but by the manner in which that material is used by the workman—by the form he causes it to take and the ornamentation he adopts for its enrichment. The most precious metals and the costliest gems afford less gratification to the man of refined taste if they be not worthily employed, than would iron, clay, or coloured glass from the hands of a true artist, who has moulded and fashioned them into an object of beauty. Now in nothing does this relative value of material and form exhibit itself more strikingly than in the works of the cabinet-maker; first, because they are always before us, and secondly, because they invariably occupy a place more or less prominent in every household whether of high or low degree. It follows therefore, as a matter of course, that what is so constantly present to the eye must act as a teacher either of good or bad Art in the department to which it belongs. Hence, looking at furniture only from what may be called an educational point of view, it assumes an importance few persons are inclined to attach to it. A man of taste will take care to surround himself, even in the common articles of domestic use, with what will be agreeable to the eye, as well as minister to his personal comfort; and his title to be ranked as such may be determined at a glance from the contents of any principal apartment in his house.

Almost every large firm of manufacturers of ornamental works employs its own skilled designers; but there are hundreds of cabinet-makers, especially, who work for the "trade," and merely carry out such ideas as may happen to suggest themselves, without having any definite principles to guide them, and without any knowledge of what constitutes excellence: it is, we assume, for this latter class that the work now before us is more particularly intended. In provincial towns especially, we know, from applications frequently made to us, that such a book of designs will be found most useful, and its cheapness places it within the reach even of the mechanic. In the fifty sheets, many of them containing several objects, included in the ten parts to which the publication has already reached, are designs in every known style, varying much, however, in excellence; yet even from those that may be classed among the indifferent, or more than this, with the bad, are hints and suggestions which may be turned to good account by a clever workman. A fault that must be urged against some of these designs is a redundancy of ornamentation; they are elaborated to a degree which deprives them of all simplicity, in our estimation the primary element of beauty. Here and there, too, the artist, in aiming at originality, has adopted a fantastic style; two or three chairs, for example, remind us of the rustic summer-houses one sometimes sees, formed of twisted oak-branches interlacing each other. These are designs to be avoided, or copied only in certain parts. A man who has taste, and knows his business thoroughly, will soon see what he may use and what must be rejected. He will learn much from a careful perusal of a well written treatise on Decorative Art, both general and as applied to this particular branch of manufacture, which runs consecutively through each number of the publication.

TWICE LOST. By the Author of "Queen Isabel," "Nina," &c. &c. Published by VIRTUE BROTHERS & Co., London.

"Wanted a governess" might not inappropriately have formed the title, or, at least, have headed the first chapter, of this novel; the governess being re-

quired, however, less to advance the education, neglected as it had been, of a young girl lawfully entitled to considerable property, than to be her companion and warder in a sequestered Welsh valley, to which she is consigned by her *soi-disant* father, out of the reach and knowledge, as he supposes, of a handsome Italian, one of the followers of Garibaldi, whose acquaintance she formed when a child, and with whom she is desperately in love. The two ladies, Maude Langley and her companion, Miss Derwent, are the heroines of the tale, the two principals of the opposite sex being Mr. Langley and Marco Rossetti, Maude's lover. Maude was born at Rio de Janeiro, and the hot climate of the country, combined with the foreign blood which, on her mother's side, flowed in her veins, caused her to grow up wilful and passionate in disposition, qualities which the opposition to her intimacy with Rossetti, and, still more, the knowledge she had that her presumed father was keeping her in bondage that he might retain her property in his hands, did not in any way tend to restrain. As a result of these things, all the vigilance of Miss Derwent proved ineffectual to keep her ward in safety; twice she broke away from the place of captivity, and finally became the lawful wife of the Italian.

Maude's character is cleverly sketched, though it is some time before the reader finds her to be anything more than a strange, half-civilised being, as she is made to appear, caring for nothing and nobody. Miss Derwent fancies herself at first sufficiently powerful and strong-minded to break in this wild and winsome young colt; but with all her discretion, and judicious management, and careful watching, the young lady out-manœuvres her. Mr. Langley claims our pity till we come to know the whole truth, and then we gladly leave him to his fate—bankruptcy and exile; and Marco proves himself quite equal to the occasion of winning a fair lady—or rather a rich brunette—and he deserves her. It is a good story, well told; modestly, and not sensationally, written.

SIGHTS AND SCENES IN OUR FATHERLAND. By THOMAS LACY. Published by SIMPKIN, MARSHALL, & Co., London: McGLASHAN AND GILL, Dublin.

Mr. Lacy's "Fatherland" is the "first gem of the sea," Ireland, and his book a *big* guide to the country, as our readers may imagine when told that it consists of more than seven hundred closely-printed pages. Like some other writers of travels, the author enters more than necessary into minute details of places and objects, serving only to occupy space that might have been better employed. His volume is, in short, elaborately descriptive, without much attempt to make it historical either as regards the past or the present state of Ireland. Politics and religious creeds, as they bear upon the social condition of the country, are altogether ignored; and herein, perhaps, he has acted wisely for the success of his work. To write in favour of one party side or the other, would offend its opponents; to write independently would please neither. This is the condition to which but a very few years ago every one who undertook to speak about the "emerald isle" was subjected; and though party-feeling, in its open expression at least, has somewhat abated, it exercises still a powerful influence on all literary works professing to treat of the people in their social aspect.

For topographical reference Mr. Lacy's compilation will be found of good service. In using the word "compilation," it is not to be inferred that the author has not gone himself over the ground described; but it is quite evident that preceding tourists have furnished him with considerable material and have greatly lightened thereby his labours. It would only have been doing justice to those who have been before him and recorded the results of their travels, that some allusion should have been made to them; but Mr. Lacy entirely ignores the existence of books which he must have seen and known, and would leave his readers to suppose him to be the first who has ventured on this literary field.

THE INTELLECTUAL OBSERVER. Published by GROOMBRIDGE AND SONS, London.

This excellent serial has now reached its twentieth number, and may, therefore, be considered as fully established in public favour. To such a result it is strongly entitled from the ability with which it is conducted, and the comprehensive field of scientific research included in the scope of its investigations. With papers varied in subject and written in a style not too learnedly for any well-educated person, with illustrations both coloured and plain carefully executed, and at the moderate price of one shilling, this "monthly" can scarcely fail to find a large body of subscribers.



## THE ART-JOURNAL.



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## "BRISTOL CHINA."

## A HISTORY OF THE POTTERY AND PORCELAIN WORKS AT BRISTOL.

BY LLEWELLYNN JEWITT, F.S.A.



IN my last article I showed how, in the midst of the forest of masts, surrounded by shipping, by arsenals, and by all the usual huge accompaniments of a busy and thriving naval and commercial community, the manufacture of porcelain had sprung into existence at Plymouth, and I described how it had flourished for a few years and had then been removed to an equally busy commercial, though not naval, town. In my present paper I propose to trace its history through the period that intervened between that change and its next vicissitude, when it was removed into Staffordshire to wane and die. This period is one of great interest, and I hope to make its narrative not only interesting to my readers, but useful also, and to put them in possession of many facts in relation to the history of the works which may be new to them.

The history of Cookworthy's invention, or rather discovery, it occurs to me, may almost be likened to that of a beautiful and delicate flower, growing in uncongenial soil, spoiled and stunted by frequent transplantings, and at length allowed to die away through sheer neglect, and for the want of careful nourishing by the hands into which it last fell. The germ of his invention, like the seed of the plant falling into the fissure of a rough rock, fell on hard and unpropitious soil. Like the flower it struggled into existence, but for want of nourishment and support became feeble and weakly, and though it put forth buds of promise, its flowers remained undeveloped, and its beauties only partially seen. Like the flower, too, it was transplanted to a different soil, where it had scarcely taken root and begun to flourish when it was again removed, stunted, retarded, and weakened, and soon afterwards was allowed to die by those who ought to have tended it with care. Its seed, however, happily still remains, and its peculiar beauties will, no doubt, some day again show themselves, and prove its innate superiority over those which have been allowed to supplant it.

Before proceeding to speak of the transplanting from Plymouth to Bristol of Cookworthy's manufactory of china, it will be well to notice briefly the history of other branches of the fictile art in that city, which have been carried on in the locality for several centuries. The first record of pot making at Bristol appears to have been in the reign of Edward I., but from discoveries which have from time to time been made, it is tolerably certain that at a much earlier time the coarse pottery of the Saxon and Norman periods, and, even farther back, Roman vessels were made in the neighbourhood.

Medieval earthenware vessels of different

periods, and probably made in the locality, have now and then been found at Bristol, and under Elizabeth, there is no doubt, a manufactory of fictile vessels was in operation. At the close of the succeeding century, Delft ware was made here, and continued to be produced until about the time when porcelain began to be produced in the city. Many specimens of Bristol Delft ware have come under my notice, some of which are, fortunately, dated. The earliest dated example I have seen is a plate marked on the rim with the initials S·M·B, and the date 1703, thus—

B  
S M  
1703

The ware is of a very nice quality, with a good glaze, and the blue of good colour. The next dated specimen, in chronological order, which has come under my notice is a Delft high-heeled shoe, or choppine, which is dated on the sole 1722, along with the initials M S thus—

M S  
1722

This very good example, which is said to be of Bristol make, is in possession of Mr. James, of that city. It is beautifully formed, has a buckle in front, and is flowered and bordered in blue. Two of these Delft stands in the form of high-heeled shoes, formerly belonging to Queen Charlotte, were sold at the Bernal sale. They were of an earlier date, and marked M I 1705. Another example in possession of the same gentleman is a plate of the year 1740, bearing on its rim the initials R·S·P, thus—

17 P 40  
R S

The next date which it is necessary to notice is a well-painted plate, bearing on its under side the date of 1754, and the name of John Saunders, in three lines, thus—

JOHN  
SAUNDERS  
1754

The latest dated example I have seen is one in my own possession, and which was part of a set belonging to a descendant of the artist who painted it, and has remained in the family from the time of its manufacture until it came into my hands. It is a plate painted in a somewhat peculiar style, in blue, with a Chinese figure, trees, cattle, and birds, and having on its under side the date 1760, and the initials M·B·E, as here shown—

E  
M + B  
1760

These are the initials of Michael and Betty Edkins, of Bristol, of whom I shall have more to say presently.

It may be well to remark, *en passant*, that this mode of placing initials, which is so usual on traders' tokens, was the favourite way of arranging the initials of husband and wife, and they were so understood without using the short &. The upper letter was the initial of the surname, and those below of the Christian names of the husband and wife. Thus M B would read M & B E, and stand for Michael and Betty Edkins.

The Delft ware works were situated on "Redcliffe Backs," near to the glass works of Messrs. Little and Longman. The names of the first potters are, as usual, lost, but in the early part of last century the works belonged to a Mr. Franks, who seems to have been a man of standing in the place, and who employed, along with other workmen, a Mr. Thomas Patience, and a family of the name of Hope. The goods produced at Mr. Franks's manufactory were principally plates, dishes, and "Dutch tiles" for fireplaces, dairies, &c. These were all, of course, painted by hand, and we have it on the authority of Michael Edkins, himself the actual painter of the plate now before me, that the brushes which he and the other workmen used were made by themselves from the hairs pulled from the nostrils and eyelids of cattle. Michael Edkins, the painter of Delft ware of whom I have just spoken, was, it appears, from Birmingham, where he was apprenticed. His master dying before his term expired, he was of course left to shift for himself, and made his way to Bristol, where, becoming acquainted with

Patience and Hope, he got employed at Franks's pottery, where he became a "pot painter," and continued in that employment till the Delft pottery declined, "when (in 1761) he became a coach and general painter and decorator, and quickly rose to eminence, was employed about most public works in the city, assisted in painting the bas-reliefs to the altar-piece of St. Mary Redcliffe, and also assisted Hogarth in fixing his celebrated pictures in that altar-piece." One branch of his business, that he now followed, was "enamelling glass ware," which he did for Little and Longmans, and their successors, Vigor and Stevens, whose glass house adjoined the Delft pottery on Redcliffe Backs. The works stood on what is now, at the time I write, Redcliffe Wharf, occupied by Mr. Cripps, general wharfinger, on the river Avon.

The glass made at Bristol at this period was particularly good, and is worthy of notice in a special paper. It appears to have been principally white, of different shades, and was made in a great variety of articles, including tea-pots, jugs, mugs, cream ewers, beakers, &c. The commoner varieties of decorative glass were painted in a rapid style with varnish colour, and submitted to a gentle heat, just sufficient to fix it on the surface. This, of course, soon rubbed off in use, and on the examples which are still remaining (some of which are in my own possession) the patterns have almost disappeared.

The highest class of goods produced by Mr. Edkins was beautifully and perfectly enamelled, the colours were remarkably good, and thoroughly incorporated into the glass. Examples of this kind are very rare, but one or two specimens still remain in the family, and are highly prized.

As the prices charged by Michael Edkins for painting on glass, and for enamelling, naturally become a guide to the prices he had been paid as a painter on Delft ware, and further as a guide to the prices of painting on china at that time, I append a few extracts from his ledger, which will be read with interest by collectors. For these extracts I am indebted to Mr. William Edkins, of Bristol, grandson of the painter, who has the original book in his possession. The accounts for painting and enamelling on glass extend from April, 1762, to December, 1787. The following are a few of the items:—

	£	s.	d.
1762.			
April 26. To 5 long doz. Aml.* Beakers	0	10	0
May 3. To 3 do. basons, cans, & cream jugs	0	6	0
" 5. To 3 Do. sorted blue ware	0	12	0
" 10. To 2 Lg. dzn. Amell ware	0	4	0
" 12. To 1 Lg. dzn. Aml. Beakers	0	2	0
" 14. To 20 Sugar dishes & covers	0	2	6
June 12. To 5 Lg. dzn. Aml. ware	0	10	0
" 17. To 1 D Dn. blue pint bowls	0	8	0
" 19. To 1 sett Jar & Beakers 5 in a Sett	0	2	6
July 15. To 8½ Long dzn. Amell sorted	0	17	0
" 19. To 4 blue jars & Beakers with Mosaic border, to match a large sett for Mr. Wilson	0	2	0
" 26. To 1 pint blue can ornamented with gold and letters	0	8	
Sept. 4. To 6 setts blue jars & Beakers with mosaic borders @ 1s. 6d. sett	0	9	0
Dec. 3. To 3 long Dozen cream Bucketts @ 2s.	0	6	0
" " To 12 sett large blue Jars & Beakers	0	18	0
1763.			
Feb. 11. To 15 long doz. sorted Blue ware	1	0	0
April 13. To 10 " " Do. Do.	2	0	0
June 24. To 1 pint Blue Can with name John Vowell	0	0	6
Aug. 18. To 6 Enamell pint Cans—wrote "Liberty & no Excise" @ 4d.	0	2	0
Nov. 12. To 12 Wash hand Tumblers @ 4d.	0	4	0
" " To 12 Saucers @ 4d.	0	4	0
" " To 6 Flower bottles	0	1	0
1765.			
May 28. To 2 blue pints "Mary & John Vowell"	0	1	0
1766.			
Aug. 20. To 12 long Dozen fine Wine—wrote "Pitt & Liberty" @ 3s. Dozen	1	16	0

\* Enamel.



1767.	£ s. d.
Dec. 4. To 3 large setts Euamell richly ornamented with Gold and Flowers @ 5s. sett .....	0 15 0
1769.	
Sept. 22. To 3 pair blue Cornucopias ornamented with gold @ 1s. pair .....	0 3 0
1773.	
Aug. 25. To 84 blue wash hand basons & Plates.....	0 14 0
1775.	
Aug. 23. To 24 large Shades, with a large gold border at top and the bottom rim gilded .....	3 0 0
1787.	
Dec. 10. To Ornamenting 1 Euamell Jar with Gold [last Entry in Ledger] .....	0 1 0

It is said that the Delft ware potteries were preceded by a maker of salt-glazed stoneware—a German named Wrede or Read—and a curious story is told in connection with him and the difficulty he had in establishing his works. It appears that the people being surprised at the glaze he produced on his ware, and at the secrecy he endeavoured to preserve regarding his pottery, and noticing the dense clouds of vapour which every now and then arose from his kiln (caused, of course, by the throwing in of the salt through the fire holes when the ware had arrived at a certain degree of heat), believed that he had called in supernatural aid, and that the fumes which ascended were caused by the visits of the devil. He was "mobbed" by the people, his place injured, and he was forced to fly the town.

One of the oldest potteries in Bristol is that of Messrs. C. and J. R. Price, in St. Thomas's Street and Temple Street, where their famous glazed stone-ware is made. It was established about 1735 or 1740, and has been continued in work by three generations of the same family until the present day. The old "Salt Glaze" was used till 1842, when great improvements having been made, through the long continued and successful experiments of Mr. Powell, it was at that time found practicable to *dip* the stone ware into liquid glaze in its green state, instead of first burning and then "smearing," as formerly practised. Messrs. Price, having adopted the new method, continued to improve their works, and built much larger kilns than usual in potteries of the kind. The superiority of "Bristol stoneware" over others became so well established, that the metropolitan makers bought their glaze from that city until very recently, and, indeed, I believe some of them do so at the present day. The stoneware goods produced by Messrs. Price are of the highest quality; and besides the more homely and useful articles, they have succeeded in making some excellent imitations of the antique, of very fine body, faultless glaze, and elegant form.

About 1750 another earthenware pottery was established at Temple Backs by a person named Carter, of which I shall have to speak presently.

In 1774, as I have shown in my "History of the Plymouth Porcelain Works,"\* Richard Champion, of Bristol, merchant, who had before been connected with William Cookworthy, of Plymouth, and had been a partner with him in his porcelain manufactory at that town, became possessed of his patent, and established the manufacture of hard-paste porcelain in Bristol. The deed of assignment of the patent rights, &c., from Cookworthy to Champion, is dated May 6th, 1774, and among other "considerations" it was covenanted that whatever the amount of value of the raw material (the Cornish clay and stone which Cookworthy had discovered and brought into use) Champion used in the course of a year, an equal amount of money should be paid to Cookworthy. Thus if, in the course of a year, Champion paid £1000 for material in Cornwall, he would also have to pay another £1000 to Cookworthy for the privilege of using it, thus doubling the price of the material from that at which Cookworthy had himself worked it. Of this, however, more presently.

It is somewhat surprising that in Bristol itself so little seems to be known of the circumstances

connected with the establishment of these works, even by those who pretend to be conversant with the subject. I confess to being somewhat amused at the printed report of a lecture on "the manufacture of pottery and porcelain in England, particularly with respect to the early state of the art in Bristol," which was delivered two years ago at the Philosophic Institution of that city, which is now lying before me. From this lecture I cannot forbear making the following extract, which is nearly all that is said about Bristol china in it. The lecturer said, "From that time to 1772—the establishing of Champion's pottery in Castle Green—he had been able to find no printed account. The history of Champion's place commenced from the sale of Cooknorthip's works at Plymouth, in 1745, and, under Mr. Champion, Bristol obtained a name for rivaling the best Oriental productions." It is always commendable to lecture on local subjects of this kind, but it is surely more commendable still to take care to be tolerably accurate in dates and names, when information is intended to be given. "Cooknorthip" should of course be Cookworthy; but how Champion's works, which are here stated to be established in 1772, "commenced from the sale of Cooknorthip's works at Plymouth in 1745," is not so easily understood; and how Cookworthy's works at Plymouth could have been sold in 1745, when he had not discovered the materials of which his ware was composed, in Cornwall, until about 1755, and did not commence making porcelain till some time after that period, is a mystery not easily cleared up! So far from the sale being in 1745, the deed by which the patent was assigned to Champion is dated May, 1774! I only mention this, in passing, to show how little is frequently known in towns of the history of works which have done them so much, and such lasting, honour, and how little real information the inquirer can hope to glean from those who are supposed to know most in those localities.

Champion was, evidently, a man before his time in Bristol, enthusiastic in everything which could tend to improve that city commercially or otherwise, and ever ready to expend his energies and his money in furtherance of useful schemes and beneficial manufactures. Having previously commenced the manufacture of zinc, which was afterwards made a prolific source of manufacture in Bristol, he appears, in 1767, to have published a scheme for converting the rivers Avon and Frome into floating docks, on a much better plan than that propounded by Smeaton two years before; and in other matters connected with city improvements he seems to have taken as prominent a part.

Mr. Champion was, it will have been seen, just the kind of man to enter earnestly, and even enthusiastically, into the scheme of making porcelain on a principle that should employ native materials only, and which bid fair to be a great and lasting benefit, not only to his city, but to the community at large. Having aided Cookworthy, therefore, in carrying on the manufacture at Plymouth (having joined him in his undertaking soon after he procured his patent in 1768), he did not hesitate, on his forming the idea of relinquishing it, in taking to the patent and whole concern, on liberal terms, and removing the manufacture to his own city, Bristol.

I have shown, then, that Mr. Champion, in 1774, by deed of assignment from Cookworthy, dated May 6th in that year, became the sole proprietor of the patent right, and everything connected with the china works, for which he covenanted, among other things, to pay to Cookworthy, his heirs, executors, &c., a profit equal to the first cost of the raw material used in his manufactory. Having thus become proprietor of the concern which had been carried on jointly by Cookworthy, Lord Camelford, and himself (and probably others), he at once established them near to his own residence in Castle Green, Bristol, and on the 22nd of the following February (1775), presented a petition to the House of Commons, praying for the term of patent right to be enlarged for a further period of fourteen years to himself. His petition was referred to a committee, which began its sittings on the 28th of April. By this time he had prepared and produced some specimens of china made at

his works, for examination by the committee. The result of his application was the ultimate passing of an Act of Parliament, by which the patent was accordingly enlarged. This Act, which contains a vast deal of valuable and interesting information, I am glad to be enabled to give for the first time, *in extenso*, for the benefit of my readers. It was passed in 1775 (15 Geo. III., cap. 52), and is entitled, "An Act for enlarging the term of Letters Patent granted by his present Majesty to William Cookworthy, of Plymouth, Chymist, for the sole use and exercise of a discovery of certain materials for making Porcelain, in order to enable Richard Champion, of Bristol, merchant (to whom the said Letters Patent have been assigned), to carry the said discovery into effectual execution for the benefit of the public." It is as follows:—

"Whereas his present Majesty King George the Third has been graciously pleased to grant his Royal Letters Patent under the Great Seal of Great Britain unto William Cookworthy, Chymist, in the words, or to the effect, following; that is to say: George the Third by the grace of God of Great Britain, France, and Ireland, King, Defender of the Faith, and so forth, to all to whom these presents shall come, greeting: Whereas, William Cookworthy, of Plymouth, in the County of Devon, Chymist, has by his petition humbly represented unto us that he hath by a series of experiments discovered that materials of the same nature as those of which the Asiatic porcelain is made are to be found in immense quantities in our island of Great Britain, which ingredients are distinguished in our two counties of Devon and Cornwall by the names of *moor stone*, and *growan*, and *growan clay*; that the ware which he hath prepared from these materials hath all the character of the true porcelain in regard to grain, transparency, colour, and infusibility, in a degree equal to the Chinese or Dresden ware: whereas, all the manufactures of porcelain hitherto carried on in Great Britain have been only imitations of the genuine kind, wanting the beauty of colour, and the smoothness and lustre of grain, and the great characteristic of genuine porcelain sustaining the most extreme degree of fire without melting; that this discovery hath been attended with great labour and expence, and, to the best of his knowledge and belief in regard to this kingdom, is new and his own, the materials being, even at this time, applied to none of the uses of pottery but by him and those under his direction; and that he verily believes this invention will be of great advantage to the public. He, therefore, most humbly prayed us that we should be pleased to grant him our Royal Letters Patent for the sole making and vending of this new invented porcelain, composed of moor stone or growan, and growan clay, within that part of our kingdom of Great Britain, called England, our dominion of Wales, and the town of Berwick-upon-Tweed, for the space of fourteen years, according to the statute in that ease made and provided: we, being willing to give encouragement to all arts and inventions which may be for the public good, are graciously pleased to condescend to the petitioner's request. Know ye, therefore, that we, of our especial grace, certain knowledge, and meet motion, have given and granted, and for these presents our heirs and successors do give and grant unto the said William Cookworthy, his executors, administrators, and assigns, our special licence, full power, sole privilege and authority, that he, the said William Cookworthy, his executors, administrators, and assigns, and every of them, by himself and themselves, or by his or their deputy or deputies, servants, or agents, or such others as the said William Cookworthy, his executors, administrators, and assigns shall at any time agree with, and no others, from time to time, and at all times hereafter during the term of years herein expressed, shall, and lawfully may make, use, exercise, and vend his said invention within that part of Great Britain called England, our dominion of Wales, and the town of Berwick-upon-Tweed, and in such a manner as he, the said William Cookworthy, his executors, administrators, and assigns, or any of them, in their discretions seem meet; and that the said William Cookworthy, his executors, administrators, and assigns shall, and lawfully may, enjoy the whole profit, benefit, commodity, and advantage from time to time coming, growing, accruing, and arising by reason of the said invention for and during the term of years herein mentioned, to have, hold, exercise, and enjoy the said licence, privileges, and advantages herebefore granted, or mentioned to be granted, to the said William Cookworthy, his executors, administrators, and assigns, for and during and to the full end of the term of fourteen years from the date of these presents next and immediately ensuing, and fully to be completed and ended ac-

\* *Art-Journal* for September, 1863.



ording to the statute in such case made and provided, and to the end that he, the said William Cookworthy, his executors, administrators, and assigns, and every of them, may have and enjoy the full benefit and the sole use and exercise of the said invention, according to our gracious intention hereinbefore declared; we do by these presents, for us, our heirs and successors, require and strictly command all and every person and persons, bodies politic and corporate, and all other our subjects whatsoever, of what estate, quality, degree, name, or condition soever they be, within that said part of Great Britain called England, our dominion of Wales, and our town of Berwick-upon-Tweed aforesaid, that neither they nor any of them, at any time during the continuance of the said term of fourteen years hereby granted, either directly or indirectly, do make, use, or practise the said invention or any part of the same so attained unto by the said William Cookworthy as aforesaid, nor in anywise counterfeit, imitate, or resemble the same, nor shall make, or cause to be made, any addition thereto, or subtraction from the same, whereby to pretend himself or themselves to be the inventor or inventors, deviser or devisers thereof, without the licence, consent, or agreement of the said William Cookworthy, his executors, administrators, or assigns, in writing under his or their hands and seals, first had and obtained in that behalf, upon such pains and penalties as can or may be justly inflicted on such offenders for their contempt of this our Royal command; and further, to be answerable to the said William Cookworthy, his executors, administrators, and assigns according to law for his and their damages thereby occasioned; and moreover, we do by these presents, for us, our heirs, and successors, will and command all and singular the justices of the peace, mayors, sheriffs, bailiffs, constables, head boroughs, and all other officers and ministers whatsoever, of us, our heirs, and successors for the time being, that they, or any of them, do not, nor shall at any time hereafter during the said term hereby granted the said William Cookworthy, his executors, administrators, or assigns, or any of them, or his or their deputies, servants, or agents, in anywise molest, trouble, or hinder the said William Cookworthy, his executors, administrators, and assigns, or any of them, or his or their deputies, servants, or agents, in or about the due and lawful use or exercise of the aforesaid invention or anything relating thereto: Provided always, and these our Letters Patent are and shall be upon this condition, that if at any time during the said term hereby granted, it shall be made to appear to us, our heirs, or successors, or any six or more of our or their Privy Council, that this our grant is contrary to law, or prejudicial or inconvenient to our subjects in general, or that if the said invention is not a new invention as to the public use and exercise thereof, in that part of our kingdom of Great Britain called England, our dominion of Wales, and town of Berwick-upon-Tweed aforesaid, or not invented or found out by the said William Cookworthy as aforesaid, then, upon signification or declaration thereof, to be made by us, our heirs, and successors, under our or their signet or Privy Seal, or by the lords of our or their Privy Council, or any six or more of them under their hand, these our Letters Patent shall forthwith cease, determine, and be utterly void to all intents and purposes, anything hereinbefore contained in anywise notwithstanding. Provided also, that these our Letters Patent, or anything herein contained, shall not extend to or be construed to extend to the privileges of the said William Cookworthy, his executors, administrators, or assigns, or any of them, to use or imitate any invention or work whatsoever which has heretofore been found out or invented by any other of our subjects whatsoever, or publicly used or exercised in that part of our kingdom of Great Britain called England, our dominion of Wales, and town of Berwick-upon-Tweed aforesaid, unto whom the like Letters Patent or privileges have already been granted for the sole use, exercise, and benefit thereof, it being our will and pleasure that the said William Cookworthy, his executors, administrators, and assigns, and all and every person or persons to whom the like Letters Patent or privileges have already been granted as aforesaid, shall distinctly use and practice their several inventions by them invented and found out, according to the true intent and meaning of the said Letters Patent and of these presents. Provided likewise, nevertheless, and these our Letters Patent are upon this express condition, that the said William Cookworthy, his executors, administrators, or assigns, or any person or persons which shall or may be at any time or times hereafter, during the continuance of this grant, have or claim any right, title, or intent, in law or equity, or of, in, or to the power, privilege, and authority of the sole use of the said benefit hereby granted, shall make any transfer or assign-

ment, or pretended transfer or assignment, of the said liberty and privilege, or any share or shares for the benefit or profit thereof, or shall declare any trust thereof to or for any number of persons exceeding the number of five, or shall open, or cause to be opened, any book or books for public subscriptions to be made by any number of persons exceeding the number of five for such or the like intents or purposes, or shall presume to act as a corporate body, or shall divide the benefit of these our Letters Patent, or the liberty and privileges hereby by us granted, into any number of shares exceeding the number of five, or shall commit or do, or shall procure to be committed or done, any act, matter, or thing whatsoever, during the time such person or persons shall have any right or title, either in law or equity, in or to the said premises which shall be contrary to the true intent and meaning of a certain Act of Parliament, made in the sixth year of the reign of our late royal great grandfather King George the First, entitled, 'An Act for the better securing certain powers and privileges, intended to be granted by his Majesty by two charters, for the Insurance of Ships and Merchandise by Sea, and for laying money out upon bottoming, and for restraining several extravagant and unwarrantable practices therein mentioned,' or in case the said privilege or authority shall at any time hereafter become vested in, or in trust for any number of more than five persons or their representatives (reckoning executors or administrators as for the single person whom they represent, as to such interest as they are or shall be entitled to in right of such testator or intestate), that then, and in any of the said cases, these our Letters Patent, and all liberties and advantages whatsoever hereby granted, shall utterly cease and become void, anything hereinbefore contained to the contrary thereof, anywise notwithstanding. Provided also, if the said William Cookworthy shall not particularly describe and ascertain the nature of his invention, and in what manner the same is to be performed, by an instrument in writing, under his hand and seal, and cause the same to be enrolled in our High Court of Chancery within four calendar months next and immediately after the date of these our Letters Patent, that then these our Letters Patent, and all liberties and advantages whatsoever hereby granted, shall utterly cease, determine, and become void, anything hereinbefore contained to the contrary thereof in anywise notwithstanding. And, lastly we do by these presents, for us, our heirs, and successors, grant unto the said William Cookworthy, his executors, administrators, and assigns, that these, our Letters Patent, or the enrollment of the exemplification thereof, shall be in and by all things good, firm, valid, sufficient, and effectual in the law, according to the true intent and meaning thereof, and shall be taken, construed, and adjudged in the most favourable and beneficial sense for the best advantage of the said William Cookworthy, his executors, administrators, and assigns, as well in all our Courts of Record as elsewhere, and by all and singular the officers and ministers whatsoever of us, our heirs, and successors in that part of the said kingdom of Great Britain called England, our dominion of Wales, and town of Berwick-upon-Tweed aforesaid, and amongst all and every the subjects of us, our heirs, and successors whatsoever and wheresoever, notwithstanding the not full and certain describing the nature or quality of the said invention, or of the materials thereto conducing and belonging, in witness whereof we have caused these our Letters to be made patent: witness ourself, at Westminster, the seventeenth day of March, in the eighth year of our reign.

"And whereas the said William Cookworthy hath by an instrument in writing, under his hand and seal, described and ascertained the nature of the said invention,\* and the manner in which the same is to be performed, and hath caused the same to be enrolled in his Majesty's High Court of Chancery within the time and in the manner directed by the said Letters Patent; and whereas by a deed of assignment, bearing date the sixth day of May, One Thousand Seven Hundred and Seventy-four, the said William Cookworthy (for the consideration therein mentioned) hath assigned all his interest, benefit, and property, in the said Letters Patent and invention, unto RICHARD CHAMPION, of Bristol, merchant, his executors, administrators, and assigns; and whereas the said Richard Champion hath been at very considerable expense and great pains and labour in prosecuting the said invention, and by reason of the great difficulty attending the manufacture upon a new principle, hath not been able to bring the same to perfection until within the last year,

and it will require further pains, labour, and expense, to render the said invention of public utility, for all which trouble and expense the said Richard Champion will not be able to receive an adequate compensation unless the term granted by the said royal Letters Patent be prolonged. To the end therefore that the said Richard Champion may be encouraged to prosecute and complete the said invention, may it please your Majesty (at the humble petition of the said Richard Champion) that it may be enacted, and be it enacted by the King's most excellent Majesty, by and with the consent of the Lords Spiritual and Temporal, and Commons, and this present Parliament assembled, and by the authority of the same, that all and every the powers, liberties, privileges, authorities, rights, benefits, and advantages, which in and by the said Letters Patent were originally given and granted to him the said William Cookworthy, his executors, administrators, and assigns, and no further or greater than he or the said Richard Champion would have been entitled to if this Act had not been made, shall be, and the same are hereby given and granted to the said Richard Champion, his executors, administrators, and assigns, and shall be held, exercised, and enjoyed by him the said Richard Champion, his executors, administrators, and assigns, for and during the present term of fourteen years granted by the said Letters Patent; and from and after the end and expiration of the said term of fourteen years thereby granted, for and during the further or additional term of fourteen years, in as full, ample, and beneficial manner, in all respects, and to all intents and purposes whatsoever, as he the said Richard Champion, his executors, administrators, and assigns, could have held and enjoyed the same under and by virtue of the said Letters Patent for the term thereby granted, in case the said Letters Patent had been originally granted by his Majesty to him the said Richard Champion, his executors, administrators, and assigns.

"Provided always, and be it further granted and declared by the authority aforesaid, that if the said Richard Champion shall not cause to be enrolled in the High Court of Chancery, within four months after passing this Act, a specification of the mixture and proportions of the raw materials of which his porcelain is composed, and likewise of the mixture and proportions of the raw materials which compose the glaze of the same (which specification is now in the hands of the Lord High Chancellor of Great Britain); or if the same shall not be a true and just specification of the mixture and proportions of the said materials, then this Act shall cease, determine, and be absolutely void, anything hereinbefore contained to the contrary notwithstanding.

"Provided also that nothing in this Act contained shall be construed to hinder or prevent any Potter or Potters, or any other person or persons, from making use of any such raw materials, or any mixture or mixtures thereof (except such mixture of raw materials, and in such proportions as are described in the specification hereinbefore directed to be enrolled), anything in this Act to the contrary notwithstanding.

"And be it further enacted by the authority aforesaid, that this Act shall be adjudged, deemed, and taken to be a public Act, and shall be judiciously taken notice of as such by all judges, justices, and other persons whomsoever, without specially pleading the same."

Between the time, however, of the committee's sitting and the passing of the Act, Josiah Wedgwood, whose name is always received with reverence by all who study the history of the Ceramic Art, ostensibly as the spokesman of the Staffordshire potters, but really alone at first, opposed the grant; among other grounds, that the use of the natural productions of the soil ought to be the right of all, and that the restrictions would be detrimental to trade and injurious to the public. In Wedgwood's "memorial" against the petition of Champion, which he presented to parliament, "Josiah Wedgwood, on behalf of himself and the manufacturers of earthenware in Staffordshire," urges "that the manufacture of earthenware in that county has of late received many essential improvements, and is continually advancing to higher degrees of perfection; that the further improvement of the manufactory must depend upon the application and the free use of the various raw materials that are the natural products of this country; that the raw materials, now secured for a limited time to the petitioner (Champion) may, at the expiration of the patent assigned to him, be of great use to enable the potters throughout Great Britain to improve their manufactures into the finest porce-

\* This specification of Cookworthy's I have given in extenso in my history of the "Plymouth China Works," Art-Journal, September, 1863.



lain, and thereby produce a branch of commerce of more national importance than any of this kind hitherto established;" that Mr. Champion "was not the inventor, but the purchaser only of the unexpired patent granted to another man, who does not appear to have any interest in this application; that the petitioner, therefore, *not being the original discoverer*, and having purchased the remaining term of the patent at a *proportionate price*, can have no right to expect a farther extension of a monopoly injurious to the community at large, which neither the ingenious discoverer nor the purchaser, for want perhaps of skill and experience in this particular business, have been able, during the space of seven years already elapsed, to bring to any useful degree of perfection;" and that, if he has brought his discovery to perfection, as alleged, the unexpired term of seven years ought to be enough to enable him to reimburse himself. To this memorial of Josiah Wedgwood's, Champion presented the following honourable reply:—

"When Mr. Champion presented a petition to the Honourable House of Commons, praying the aid of parliament for a prolongation of the term granted by the Patent for making porcelain, he built his hopes of success on two circumstances: the first, the apparent utility resulting from such a manufacture carried to a perfection equal to that of the Dresden and Asiatic. The second circumstance on which he grounded his expectation was the sense which he hoped the House would entertain of the justice of compensating, by some reasonable privilege, the great labour, expense, and risk which had been incurred, not only in the invention of the material and composition, but in the improvement of this important manufacture. He was also almost certain that no person whatsoever in this kingdom could, on a supposition of their being prejudiced in their rights in a similar property, have had any cause of complaint, or pretence to interfere with him, or to oppose the prayer of his petition.

"Mr. Champion however finds, with some surprise, that Mr. Wedgwood, who has never hitherto undertaken any similar manufacture, conceives himself likely to be injured by the indulgence which Mr. Champion has solicited. He has accordingly printed a memorial containing his reasons against the granting the prayer of Mr. Champion's petition, and is now actually gone in person into Staffordshire in order to solicit others to prefer a petition to Parliament against Mr. Champion's bill.

"Before Mr. Champion replies to Mr. Wedgwood's observations or complaints, he begs leave to remark on the time when Mr. Wedgwood introduces them. Mr. Champion presented his petition to the Honourable House of Commons on the twenty-second day of February. The committee to which that petition was referred did not sit until the twenty-eighth day of April, during which time Mr. Wedgwood neither made any public application against Mr. Champion, or gave him any sort of private information of intended opposition. Neither did any manufacturers in Staffordshire or elsewhere express any uneasiness or make any complaint of Mr. Champion's application, though it is not improbable that Mr. Wedgwood's journey thither may be productive of both.

"Mr. Champion forbore to bring forward his petition before the committee until he had prepared such specimens of his manufacture as might give the committee the most striking proofs of the truth of his allegations, and this could not be done sooner in a manufacture so very lately, and with such incredible difficulty, brought to its present perfection. He trusts that the specimens which he has produced in various kinds will show that he has been usefully employed, and merits the public protection.

"Mr. Wedgwood is pleased to represent his memorial on behalf of himself and the manufacturers of earthenware in Staffordshire. Mr. Champion says, as has been already hinted, that Mr. Wedgwood had not any authority from such manufacturers, or any others, to make any representations in their behalf.

"Mr. Champion most cheerfully joins in the general praise which is given to Mr. Wedgwood for the many improvements which he has made in the Staffordshire earthenware, and the great pains and assiduity with which he has pursued them. He richly deserves the large fortune he has made from these improvements. But should he not be content with the rewards he has met with, and not have the avidity to grasp at a manufacture which another has been at as great pains as Mr. Wedgwood has employed in his own, to establish?—a manufacture entirely original in this kingdom, and which all nations in Europe have been desirous to obtain?

"Mr. Wedgwood says the application and free use

of the various raw materials of this country will make a great improvement in the manufacture of Staffordshire earthenware. Mr. Champion has no objection to the use which the potters of Staffordshire may make of his or any other raw materials, provided earthenware only, as distinguished by that title, is made from it. He wants to interfere with no manufacture whatever, and is content to insert any clause to confine him to the invention which he possesses, and which he has improved. He is contented that Mr. Wedgwood, and every manufacturer, should reap the fruit of their labour; all he asks is, such a protection for his own as the legislature in its wisdom shall think it merits.

"Mr. Wedgwood's remark on the difference of merit betwixt Mr. Watt and Mr. Champion is ungenerous and unjust: ungenerous, as Mr. Champion has not, or does not, compare himself to Mr. Watt; he has not even mentioned his name in any of his applications. His business is not with comparative or similar merits; it is his duty to prove the merit of his own manufacture, for which he solicits the encouragement of the legislature. He hopes that the specimens which he has produced before the committee are incontrovertible evidences of it. The remark is unjust, because he has been many years concerned in this undertaking: nearly from the time the patent was granted to Mr. Cookworthy, in whose name it continued till assigned over to Mr. Champion. To deny the advantage of any part of Mr. Cookworthy's merits to his assignee is to deny that advantage to Mr. Cookworthy himself. One part of the benefit of every work, from whence profit may be derived, is the power of assignment; and if, in fact, the manufacture could not be completed, nor the inventor, of course, derive any profit from it, without the expense, care, and perseverance of the assignee and once partner, the merit of that assignee, who both completes the manufacture and rewards the discoverer, is equal in equity to that of the discoverer himself—equal in every respect, except the honour that attends original genius and power of invention.

"Mr. Champion can assert with truth that his hazard and expense was many times greater than those of the original inventor. Mr. Champion mentions this without the least disparagement to the worthy gentleman, who is his particular friend; he gives him all the merit which was due to so great a discovery; he deserved it for finding out the means of a manufacture which will, in all probability, be a very great advantage to this country; but yet Mr. Champion claims the merit of supporting the work, and, when the inventor declined the undertaking himself, with his time, his labour, and his fortune, improved it from a very imperfect to an almost perfect manufacture; and he hopes soon, with proper encouragement, to one altogether perfect.

"What regards the original discoverer is, in some measure, answered in the foregoing paragraph; but the original discoverer is not without a reward. Mr. Champion at this moment allows him, and is bound to his heirs, &c., in a profit equal to the first cost of the raw material, and, as Mr. Champion's manufactory is encouraged, must increase to a very great degree.

"Nor is Mr. Wedgwood more excusable for his implication that a want of skill prevented the work being brought earlier to perfection; undoubtedly the difficulty arose from a want of skill in working these new materials. This is a profound as well as civil remark of Mr. Wedgwood's; but that skill was to be acquired only by care and expense, and that care and expense are Mr. Champion's merits. Mr. Champion pretends to no other knowledge as a potter than what he has acquired in the progress of this manufacture, his profession of a merchant not putting more in his power; but he had the experience of Mr. Cookworthy, the inventor, one of the most able chemists in this kingdom, to whom the public is indebted for many useful discoveries; he had the experience of the manager of his works, a person bred in the potteries, and thoroughly conversant in manufactures of this kind; the workmen he employed were brought up to the branch, and he has spared no expense in encouraging foreign artificers.

"But Mr. Champion, as a further answer to Mr. Wedgwood's implication of want of skill, begs leave to observe that the *Dresden* manufacture (like this, a native clay), which has been established so great a number of years, was long before it attained perfection, and even now it has not that exact proportion of shape which the Chinese manufacture possesses. The *Austrian* manufacture (also a native clay) was twenty-five years before it attained any degree of perfection, and then only by accidental aid of the Dresden workmen who were dispersed during the late war. The work in *Brandenburgh* is nothing more than the *Dresden* materials, wrought

by workmen removed hither from that city, the *Brandenburgh* work having no clay of its own territory. Mr. Champion is surprised that Mr. Wedgwood can find no cause but one, which he chooses to blame, why a new manufacture, upon a principle never before tried in England, should not have attained perfection in a shorter space than the very short space of seven years.

"As to Mr. Wedgwood's calculation of the profits sufficient to recompense the ingenuity, and repay the trouble and expense of others, Mr. Champion submits it to a discerning and encouraging legislature, whether a seven years' sale is likely to repay a seven years' unproductive, experimental, and chargeable labour, as well as the future improvement to grow from new endeavours? Until Mr. Champion was able to make this porcelain in quantities to supply a market, it was rather an object of curiosity than a manufacture for national benefit.

"There is one branch of the manufacture, the *blue and white*, upon which he has just entered—this branch is likely to be the most generally useful of any; but the giving a blue colour under the glaze, on so hard a material as he uses, has been found full of difficulty. This object he has pursued at a great expense by means of a foreign artificer; and he can now venture to assert that he shall bring that to perfection which has been found so difficult in Europe in native clay.

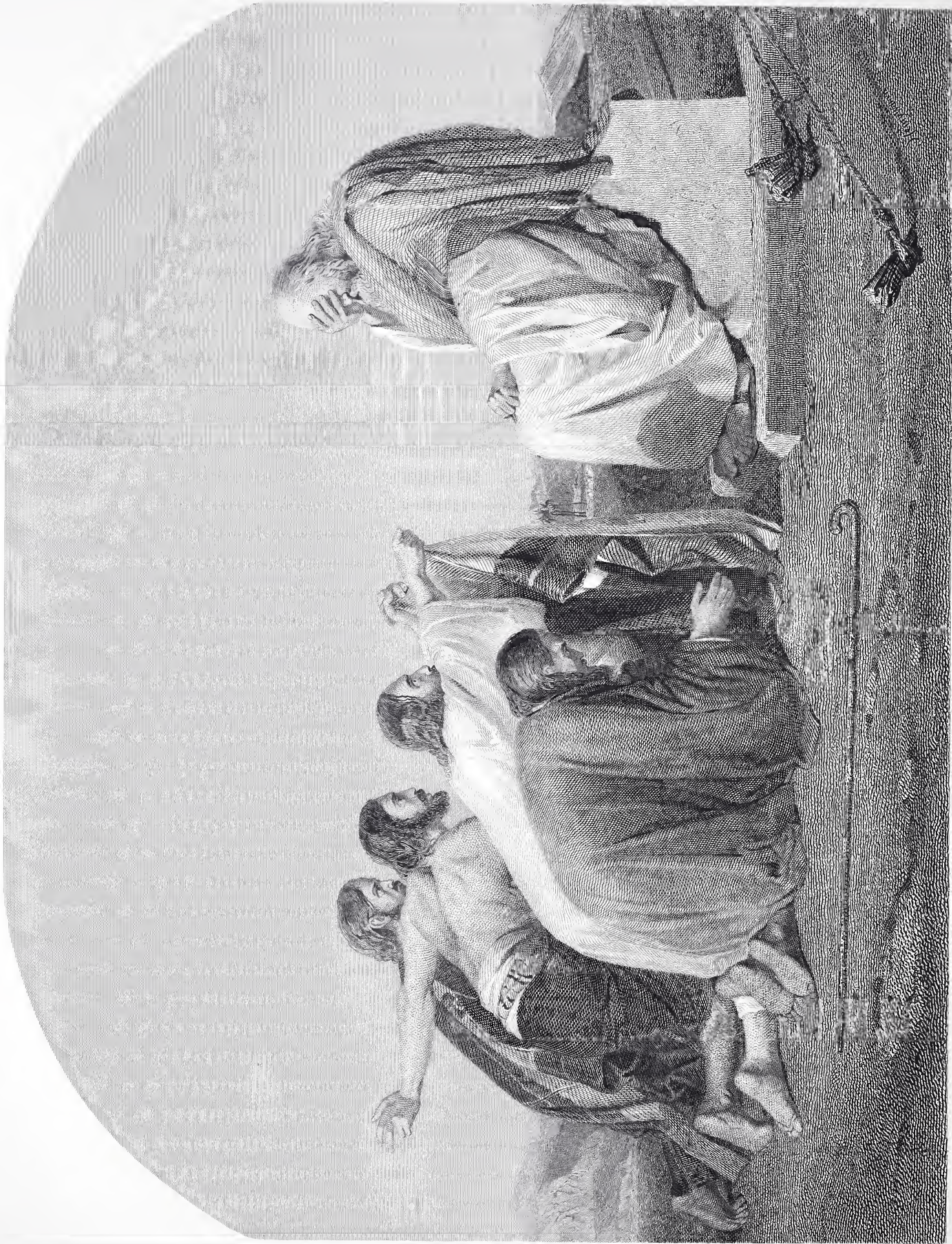
"If the various difficulties which have attended his work from its beginning could have been foreseen, this patent ought not to have been applied for at so early a period. The time in which profit was to be expected has necessarily been laid out in experiment. It was thought that when the principle was found, the work was done; but the perfecting a chemical discovery into a merchantable commodity has been found a troublesome and a tedious work. It is therefore presumed that the legislature will distinguish between the over-sanguine hopes, in point of time, of an invention which, however, has at length succeeded, and those visionary projects which deceive for ever. Upon the whole, Mr. Champion humbly rests his pretensions to the protection of the legislature upon three grounds—that he has been almost from the beginning concerned in the work which has cost so much labour and expense; that he now allows the inventor a certain and increasing recompense, though the carrying that invention to an actual merchantable manufacture was entirely his own work; that the potteries of chinaware in most other countries in Europe have been at the charge of sovereign princes. It has been immediately so in France, Austria, Dresden, and Brandenburgh; in Italy they have been under the care of great noblemen. In this original work Mr. Champion claims the principal share of supporting, improving, and carrying into execution a manufacture so much admired in China and Japan, and now first attempted in Britain, in capacity of resisting the greatest heat, equal to the Asiatic and Dresden."

Wedgwood answered this "Reply" of Champion's by some "Remarks," which he issued to the members of the legislature, wherein he reminds them that he "has all his life been concerned in the manufacture and improvement of various branches of pottery and porcelain; that he has long had an ambition to carry these manufactures to the highest pitch of perfection they will admit of; and that so far from having any personal interest in opposing Mr. Champion, it would evidently have been his interest to have accepted of some of the obliging proposals that have been made to him by Mr. Champion and his friends, and to have said nothing more upon the subject; but Mr. Wedgwood is so fully convinced of the great injury that would be done to the landed, manufacturing, and commercial interests of this nation, by extending the term of Mr. Champion's monopoly of raw materials, of which there are immense quantities in the kingdom, and confining the use of them to one or a few hands, that he thought it a duty of moral obligation to take the sense of his neighbours upon this subject, and to give up to the manufactory at large all advantages he might have secured to himself. It is upon these principles, and these alone, that he has acted in this business, and therefore he humbly presumes he does not merit the censure of *avidity* in grasping at other men's manufactures, though he thinks that himself and all manufacturers should be protected in the *free use* of all raw materials that are not invented by men, but are the natural productions of the earth. When Mr. Wedgwood discovered the art of making *Queen's Ware*, which









H. WARREN. PINX.

JOSEPH'S COAT BROUGHT TO JACOB.

S. SMITH. SCULP.

FROM THE PICTURE IN THE MUSEUM OF THE LONDON SOCIETY.



employs ten times more people than all the china works in the kingdom, he did not ask for a patent for this important discovery. A patent would greatly have limited its public utility. Instead of *one hundred manufactories* of Queen's Ware, there would have been *one*; and instead of an exportation to all quarters of the world, a few pretty things would have been made for the amusement of the people of fashion in England. It would be the same with the use of the materials in question: if they are not only confined to the use of one person or manufactory, by patent, for fourteen years, but that patent be extended for twenty or thirty years longer, so long they may be the means of supporting *one* trifling manufactory; but if the materials are left free for general use, and Mr. Champion is in possession of the result of all his experiments and real discoveries with respect to the art of manufacturing these raw materials into porcelain, no essential part of which has been revealed by him to the public, either in his specifications or otherwise, then there is reason to expect a very large and extensive manufactory of porcelain will be established in various parts of this kingdom, to the great benefit of the public, without any injury to Mr. Champion."

Wedgwood continued his "remarks" by replying that Mr. Champion's offer of inserting a clause to allow the potters the free use of the raw material in all kinds of earthenware, restricting its use in porcelain only to himself, was a useless concession, because Champion had failed to define the difference between earthenware and porcelain, and had failed to impart the secret of his manufacture to the public, either by his specifications or otherwise. "How then," he asked, "are the Staffordshire potters to use the growan stone and growan clay for the improvement of their finer stone and earthenwares, without producing such a manufacture as may in Westminster Hall be deemed porcelain?" He also said that, judging from Mr. Champion's own words, Cookworthy's patent "ought not to have been applied for at so early a period," it was evident that the "patent was taken out for a discovery of the art of making true porcelain before it was made; and if the discovery has been since made, there can have been no specification of it; it has not been revealed to the public, it is in Mr. Champion's own possession, and being *unknown*, it is presumed the right to practise it cannot be confirmed or extended by Act of Parliament, which ought to have some clear ground to go upon." The patent, he says, has evidently been considered as a privilege to the patentee, "for the sole right of *making experiments* upon materials which many persons have thought would make good porcelain, and on which experiments have been prosecuted by several successive sets of operators many years before the date of the patent." He contended that it would be an "egregious injury to the public" to continue the patent to one person who was no original discoverer, who was only just commencing the commonest and most useful part of his business with the aid of a foreign artificer, in the hope that a discovery might at some future time be made. He considered that if the raw materials were thrown open to all, "a variety of experienced hands would probably produce more advantage to the nation in a few years than they would ever do when confined to one manufactory, however skilful the director might be," and that the extension of the patent securing the monopoly "would be a precedent of the most dangerous nature, contrary to policy, and of general inconvenience," and therefore he "humbly hopes the legislature will not grant the prayer of Mr. Champion's petition,"—a hope which, however earnestly expressed, and however tenaciously followed, was eventually of no avail. To this opposition, however, is doubtless to be traced the ultimate abandonment of the patent, and the manufacture of the less difficult soft paste to so great an extent in Staffordshire.\*

On this connection of Wedgwood with the Bristol patent, I shall have more to say in my next, when I purpose tracing the history of these works to the time of their removal into Staffordshire.\*

\* To be continued.

## GOthic WALL-PAPERS.

AMONGST the Art-manufactures that are produced at the present time, both in great abundance and with truly admirable skill, none are more important and valuable in themselves, and none consequently have stronger claims upon us for recognition and commendation, than those which are most intimately connected with the requirements and uses of common life. Then Art exercises her happy influences with the most powerful effect, when she appeals indirectly to those whom she would number amongst her votaries, and unexpectedly and in some simple manner instils her precepts into their minds. Thus, the most impressive lessons in Art may be conveyed through such agencies as thoroughly artistic furniture, and the fittings of the houses in which we live. Happily the attention of true artists has been attracted to such a system of Art-education as this—in other words, true artists have at length undertaken to devote their thoughts and their pencils to the production of designs of the highest order of excellence for every variety of object that can be required for fitting up a house and adapting it to the practical uses of its inmates.

Wall-papers, which cover such large spaces, and are of necessity so much and so constantly seen, have been strangely permitted to linger amongst the last of the objects of their class that have been raised to the character of Art-manufactures. But at length full compensation has been made for this delay, and now it is impossible for us any longer to gaze with indignant amazement at the outrages upon taste that hitherto have so generally been perpetrated under the title of wall-papers. To be sure, here and there good papers have been produced, and more particularly such as were of a simple character and obtainable at a comparatively trifling cost; but these papers have been but too commonly difficult to discover amidst the mass of rubbish by which they were overwhelmed. Mr. G. H. Robinson, a Fellow of the Royal Institute of British Architects, and himself an architect by profession, has designed for the Messrs. Woollam a series of patterns which, with his admirable adaptation of his own designs to various combinations of colours, leave nothing to be desired. Mr. Robinson has based his designs upon such compositions and details as are in conformity with Gothic feeling, and in some instances he has produced such patterns as might have made glad the hearts of builders and furnishers in the palmy days of the mediæval Gothic; the greater number, however, of these beautiful and most effective papers are expressly adapted to present uses, and have nothing peculiar in them besides their intrinsic excellence. We have examined—nay, we have carefully studied, Mr. Robinson's Gothic wall-papers, and in every circumstance and condition of excellence they have commanded our most cordial approval. These designs are infinitely varied, yet always consistent and effective; the colouring is pre-eminently good, both in the selection of tints and in harmonious combinations, and the quality of the papers is of the highest order. These wall-papers also are both elaborate and simple, both costly and exceedingly moderate in price. We recommend them, as they commend themselves, to purchasers of all classes, and for every variety of purpose to which wall-papers may be applied; and, moreover, we are disposed to consider that these papers will lead to their adoption and application under novel and unusual circumstances. Mr. Robinson himself we heartily congratulate on the success of his truly laudable project; and, at the same time, both the manufacturers and the general public may consider it most fortunate for themselves that so able a man as Mr. Robinson has been induced to direct his attention to such a subject. The evident facility with which Gothic Art has thus effected so much for wall-papers cannot fail to suggest the application of the same style to other objects of a similar order. Be it remembered that success in all such efforts implies that the designer should be a true artist, and that he should thoroughly understand both the style in which he proposes to work, and the objects to which he proposes to apply it.

## SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHER.

JOSEPH'S COAT BROUGHT TO JACOB.

H. Warren, Painter. S. Smith, Engraver.

OLD TESTAMENT history, in comparison with that of the New Testament, seems to have found but little favour with the elder painters; and though the artists of more recent date take a wider range of Scripture subjects, Christian themes still maintain their ascendancy. We can well understand the preference shown by the old painters, whose interest it was to court the patronage of the Church, by representing such incidents as would best serve its purposes, and which also were assumed to be most familiar to the minds of the people. But we do not adorn our churches with pictures, and, therefore, our artists have no such motive for limiting their choice. And if we except two or three subjects in the New Testament—those having reference to the last days of Christ's appearance on earth—the narratives written by his disciples and followers present no such extended and varied field for the painter of sacred history as those described by the Jewish chroniclers. Take, for example, what we read of the lives of Abraham, Isaac, and Jacob; of Moses during the forty years' wanderings in the desert; of Joshua when he assumed the command of the Israelites; of Saul, and David, and Solomon; of Ezra, Job, and Jeremiah, with many others; and we shall find in these several histories an infinity of subject-matter as full of grandeur, pathos, and excitement as anything we meet with in the annals of the world.

Mr. Warren, President of the New Water-colour Society, is rather a figure painter than an historical painter in the legitimate sense of the word, though some of his pictures may not inappropriately entitle him to be classed in the higher rank. Among them is that engraved here; it is of large dimensions for a water-colour drawing, and was one of the great attractions in the exhibition of the society to which the artist belongs, in 1849. The story of the assumed death of Joseph, and of the imposition practised by his brethren on the venerable patriarch their father, is as familiar to us all as it is touching.

"And they took Joseph's coat, and killed a kid of the goats, and dipped the coat in the blood;

"And they sent the coat of many colours, and they brought it to their father; and said, This have we found: know now whether it be thy son's coat or no.

"And he knew it, and said, It is my son's coat; an evil beast hath devoured him; Joseph is without doubt rent in pieces.

"And Jacob rent his clothes, and put sackcloth upon his loins, and mourned for his son many days."

GENESIS, ch. xxxvii., v. 31-34.

The composition, for a picture, is strikingly simple, so much so as to have the appearance of sculpture; the open country and the almost cloudless sky combining, with the arrangement of the figures, to give it the character of a bas-relief. All the heads are seen in profile, a treatment which deprives them of no inconsiderable portion of the expression that might otherwise have been thrown into them. The brethren, according to the custom of the East, bow themselves before their father in token of veneration, while they come to him with "a lie in their right hand." The picture is as forcibly painted as if executed in oils.

Perhaps throughout the numerous narratives recorded in the Old Testament, there is not one, with the exception of the life of David, that offers so many varied and striking passages adapted for pictorial representation as does the history of Joseph, from his earliest appearance on the scene of action to the close of his career; we wonder they are not more often sought after. Here are a few, for example, taken chronologically:—Joseph when a boy relating to his brothers his dreams foreshadowing his future greatness; his sale to the Midianitish merchants; his interview with Pharaoh to interpret the monarch's dreams; the manifestation of himself to his brothers; the meeting with his aged father at Goshen; the introduction of the patriarch to Pharaoh, &c.



## BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. LXVII.—BENJAMIN WEST, P.R.A.

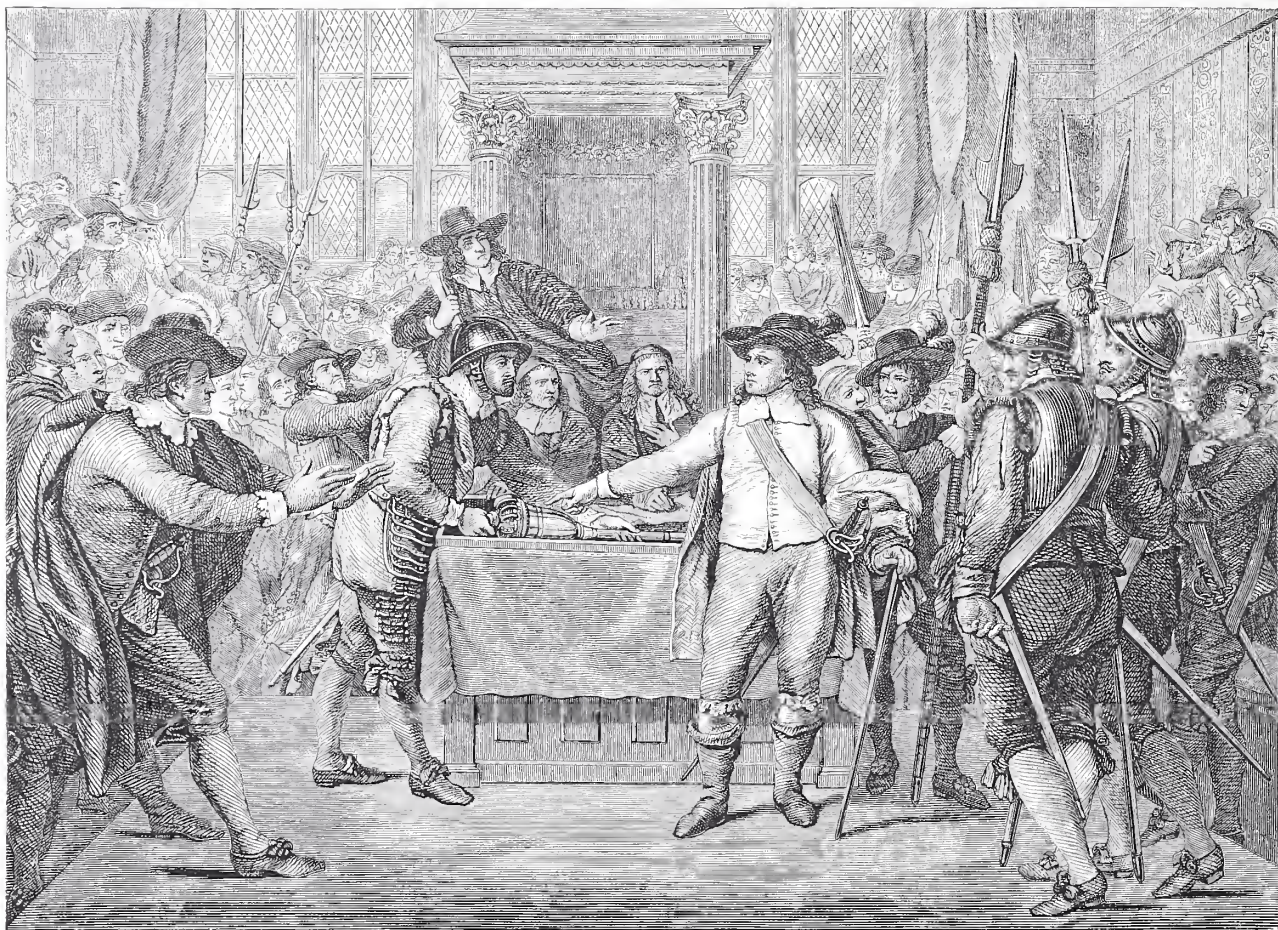


ERICA claims West as one of her sons, and by birth is entitled to do so, for he was born, in 1738, at Springfield, in Pennsylvania; but his father was a native of Buckinghamshire, who emigrated to America, and settled in the state where so many of the religious sect to which he belonged, the Quakers, had long made their home. Some years ago Mr. E. M. Ward, R.A., painted an excellent picture, representing West's earliest essay in Art; he had been set to watch the cradle wherein an infant, the child of his eldest sister, was asleep; some one entering the room found the boy trying to sketch a portrait, in red and black chalk, of the baby; he was then only seven years of age. The next incident told of him in connection with Art dates about a year later, when he contrived so to ingratiate himself with a party of Indians visiting Springfield, that they taught him how to prepare the red and yellow colours with which they stained their weapons of war; these, with some indigo his mother gave him, and brushes made of the hair of her favourite cat, constituted the young painter's primitive materials. Another year passes away, and in the interim a relative presents him with a box of colours, pencils, canvas, and some prints; the garret of his parents' house is now converted into a studio, where the future President of our Royal Academy is initiating himself, in the best way he can, into the mysteries of his art. At the end of the year a friend takes him to Philadelphia, where he meets with some books on painting, and has the opportunity of seeing a few pictures. All this helps to strengthen his determination to become an artist, to which

his father and mother, though it was considered by the Quakers generally a "vain and senseless" occupation, offered no obstacle. But the boy, even at that early period of his life, aspired to greatness; and his ambition to become somebody manifests itself peculiarly but characteristically: he first refuses to mount a horse *behind* a young schoolfellow, with whom he was going to pay a visit in the neighbourhood; and then, when the foremost seat on the animal had been yielded to him, and they had together proceeded some little distance, he suddenly leaps off the horse's back with the exclamation, "You may ride alone; I will not ride with one who is willing to be a *tailor*"—his companion having, in the course of their boyish conversation, told him he intended to follow that business. West had heard that painters were the associates of kings and emperors, and the young Quaker seemed thus early to be preparing himself intuitively, as it were, for such exalted society.

Six or seven years were spent in the practice of portrait-painting; whatever knowledge he had gained could only have been acquired from books, and such pictures as were within his reach. A gunsmith in the neighbouring town of Lancaster tempted him to try a subject of history, by asking him to paint the 'Death of Socrates'; the artist consented on condition that his patron would supply him with a model, undraped, for the slave who presents the cup of poison. The gunsmith returns to his factory, and brings back one of his half-naked workmen. The picture is painted, and finds great favour with those who see it.

At the age of eighteen West settled in Philadelphia as a portrait-painter. From this city he subsequently removed to New York, where he raised the prices of his pictures, which, with some aid afforded by a New York merchant, enabled him to carry out a purpose he had long entertained of visiting Italy. He arrived in Rome in 1760, where his presence caused what, in modern phraseology, is called a "sensation" among the artists and *dilettanti*, native and foreign. Anxious to see what effect the first sight of a great work of Art would have on the mind of one whom they looked upon as half-civilised only, "thirty of the most magnificent equipages in the capital of Christendom," says Galt, one of West's biographers, "filled with some of the most erudite characters in Europe, conducted the young Quaker to view the masterpieces of Art." It was agreed that the famous 'Apollo Belvedere' should be first submitted to his view; the statue was enclosed in a case, and when the keeper threw open the doors, West



CROMWELL DISMISSING THE 'LONG PARLIAMENT.

unconsciously exclaimed, "A young Mohawk warrior!" The group of *cognoscenti* standing by were mortified and surprised at the comparison; but when he explained to them that he had often seen these Mohawks standing in the very attitude of the figure, and when he described the elegance of their forms, and their symmetrical proportions, his criticism was regarded as the most complimentary that could have been offered.

While in Rome, West painted a portrait of Lord Grantham, then residing in the city; it was hung up, but without the name of the artist

being made known, in a gallery much resorted to by amateurs, who all pronounced it to be the work of Mengs, at that time the most popular painter in Rome. Mengs himself, as well as all who saw the picture, were astonished and delighted with it; the former told West he need not have come to Rome to study, and advised him to visit the principal picture-galleries in Italy, and then to return to Rome, and paint some historical subject. So, after examining all worth his attention in Bologna, Florence, Parma, and Venice, he went back to Rome, and painted two pictures, one



of 'Cimon and Iphigenia,' and the other of 'Angelica and Medora,' both of which were well received, while the Academies of Bologna, Florence, and Parma, respectively, elected him a member. All the events of West's life prove him to have been born under a lucky planet.

After passing three years in Italy, he began to think of returning to his native country; but being desirous of visiting England previously, he came hither on his way home; this was in 1763. In London he met some of his most influential American friends; their interest, backed by introductions from Italy, and the exhibition of the two historical pictures just mentioned, and of a portrait of General Monkton, second in command to Wolfe at Quebec, soon brought him into notice. He painted 'The Parting of Hector and Andromache,' for Dr. Newton, and 'The Return of the Prodigal,' for the Bishop of Winchester; and Lord Rockingham offered him £700 a-year to decorate his lordship's mansion in Yorkshire; this, however, was declined by the advice of his friends. And now came the most fortunate turning-point in his career, so far as it affected him while living; but for his posthumous fame, it would, undoubtedly, have been better to have struggled on at least during some years longer; for, the unbounded success he soon met with prevented him from ever becoming a great painter. Dr. Drummond, Archbishop of York, gave him a commission for a picture of 'Agrippina landing with the Ashes of Germanicus.' This work is now, we believe, in the collection of the Marquis of Exeter, at Burleigh House. The prelate was so pleased with it that he procured both the artist and his work an introduction to George III. The monarch received him with favour, presented him to the queen, and commissioned him to paint a picture of 'The Departure of Regulus from Rome.' This was the commencement of nearly forty years' intimacy with

the king and the royal family, and thus West proved the truth of his remark to the companion of his boyhood, that "a painter is the associate of kings and emperors." A rare exception, indeed, to the general rule was the position of "friend" Benjamin.

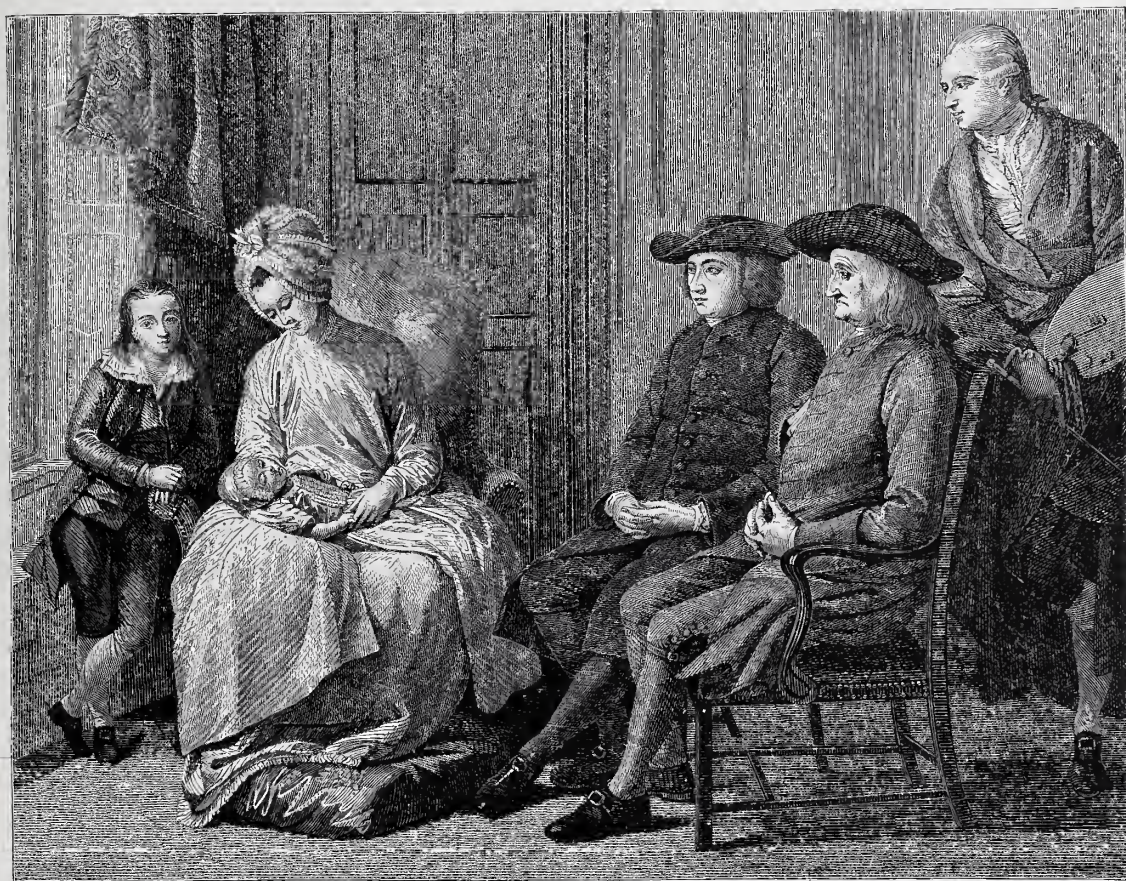
When the Royal Academy was founded in 1778, West was among the original members, his name appearing first on the list of the artists who signed the memorial to the king to sanction the formation of the society.

To the first exhibition, at Somerset House, in 1780, he sent his picture of 'Regulus.' It did not, however, attract much especial attention. Far greater success attended the 'DEATH OF WOLFE,' one of our illustrations; this work, even at the outset, caused no little stir among the artists and connoisseurs. When West announced his intention of painting the subject, and of clothing the figures in their proper dresses, instead of the classic costumes of Greece and Rome, which artists till then had almost invariably adopted for historical painting, however absurd they might be, the Archbishop of York called on Sir Joshua Reynolds to ask his opinion of the matter. Reynolds and the prelate both considered the treatment an innovation that ought not to be sanctioned, and having settled this point satisfactorily to their own minds, they hurried off to West's studio for the purpose of dissuading him from risking his reputation, as they considered he would do, by carrying out his intention. The

artist argued the point with his visitors, yet failed to convince them, and they left. When the picture was finished, both went to see it. "Reynolds," according to Galt, who relates the story in his biography, "seated himself before the picture, examined it with deep attention for more than half an hour, then rising, said to Drummond, 'West has conquered; he has treated his subject as it ought to be treated; I retract my objections. I foresee this



THE CAVERN OF DESPAIR.



A FAMILY GROUP.

picture will not only become one of the most popular, but will occasion a revolution in Art." It was purchased by Lord Grosvenor, and is still in the possession of the family, forming a portion of the Marquis of Westminster's fine collection. In the same gallery is another of West's best works, a sea-piece, 'The Battle of La Hogue,' both pictures were admirably engraved by Woollett. A duplicate of 'The Death of Wolfe,' painted for George III., is at Hampton Court.

Among the principal historical pictures, besides those already mentioned, which he executed for the king, may be pointed out—'The Death of Epaminondas,' 'The Death of Bayard,' 'Cyrus liberating the Family of the King of Armenia,' 'Segestus and his Daughter brought before Germanicus,' 'Edward III. embracing the Black Prince after the Battle of Cressy,' 'The Installation of the Order of the Garter,' engraved in our series of "Royal Pictures," 'The Black Prince receiving the King of France and his Son



after the Victory of Poitiers,' 'St. George and the Dragon,' 'Queen Philippa defeating the Scotch at Neville's Cross,' 'Queen Philippa interceding for the Burgesses of Calais,' 'Edward III. forcing the Passage of the Somme,' and 'Edward ennobling Sir Eustace de Ribault at Calais.' Most of these paintings, with others by the same hand, are either at Windsor Castle or at Hampton Court. In the latter palace is also a large number of portraits of George III., his queen, children, and other members of the royal family of that period, all painted by West.

On the completion of the above historical pictures he undertook, at the desire of the king, to paint a series of works to illustrate the "Progress of Revealed Religion." The commission arose out of a conversation with the monarch, who questioned West as to what kind of subjects were best adapted for painting; the latter replied that he considered scriptural to be more congenial with true Art than subjects taken from poetry. The king then commanded him to make some sketches to illustrate his views; accordingly he prepared thirty-five, but his Majesty, before giving the final order for their execution, submitted them for the approval of several of the bench of bishops. No objection being raised against them from that quarter, the artist set to work and finished twenty-eight out of thirty-five, for which he received £21,705. They were to adorn a chapel in Windsor

Castle, which James Wyatt, the architect, was instructed to build. But the illness of the king put a stop both to the chapel and the completion of the paintings; and the prolongation during so many years deprived West of the court patronage he had enjoyed for a period of thirty-three years, during which time it is stated that he received from the king a sum total of more than £31,000. This certainly seems a large amount, but it averages less than £1,000 per annum, an income with which few leading artists of our own day would feel satisfied.

On the death of Reynolds, in 1792, West was unanimously elected President of the Royal Academy, a position he held about ten years, and then resigned, owing to a strong opposition on the part of the members. Wyatt, the architect, filled the chair, but only for a short period, as, in 1803, West was re-elected unanimously, with one dissentient voice, that of Fuseli, who, it is said, voted for Mrs. Lloyd.

'CROMWELL DISMISSING THE LONG PARLIAMENT' was considered by contemporary critics one of his best pictures from profane history, but a melo-dramatic character in the treatment of the subject, and a formality in the drawing of the principal figures, detract from its dignity. There is abundance of action, but of a nature more theatrical than positively real.

The picture entitled 'A FAMILY GROUP' has elicited the praises, by no



THE DEATH OF GENERAL WOLFE.

means undeserved, of Leslie, who says—"We undervalue that which costs us least effort; and West, while engaged on a small picture of his own family, little thought how much it would surpass in interest many of his more ambitious works. Its subject is the first visit of his father and elder brother, to his young wife, after the birth of her second child. They are Quakers, and the venerable old man and his eldest son wear their hats according to the custom of their sect. Nothing can be more beautifully conceived than the mother bending over the babe sleeping in her lap. She is wrapped in a white dressing-gown, and her elder son, a boy of six years old, is leaning on the arm of her chair. West stands behind his father, with his palette and brushes in his hand, and the silence that reigns over the whole is that of religious meditation. . . . The picture has no excellence of colour, but the masses of light and shadow are impressive and simple, and I know not a more original illustration of the often painted subject, the ages of man. Infancy, childhood, youth, middle-life, and extreme age are beautifully brought together in the quiet chamber of the painter's wife."

The small engraving above this is from a picture called 'THE CAVERN OF DESPAIR,' suggested by Spenser's "Knight of the Red Cross." The subject is treated with a power rarely seen in the works of this artist: the seated figure is a perfect embodiment of wretchedness, body and soul.

When West was sixty-four years of age, he commenced a series of religious pictures on a larger scale than those he executed for George III. The first of these was, 'Christ healing the Sick,' which the trustees of the British Institution purchased for 3,000 guineas, and presented to the National Gallery. Others that followed, and on still larger canvases, were 'The Crucifixion,' 'The Ascension,' 'The Inspiration of St. Peter,' 'The Descent of the Holy Ghost,' 'Christ rejected,' 'Death on the Pale Horse,' an extraordinary work, 'The Brazen Serpent,' 'St. Paul on the Island of Melita,' now the altar-piece of the Chapel of Greenwich Hospital. These, it will be acknowledged, are ambitious subjects, and West had not the genius to cope with them effectively. What has become of the majority of the nearly two hundred pictures he left behind him it is hard to say, but it is quite evident that their popularity—for many of them were exceedingly popular—has scarcely survived the painter's life-time.

West died in 1820, and was buried with much funereal pomp in St. Paul's. From the position he occupied, where good fortune rather than great talent placed him, he will always fill a prominent place in the annals of the British school of painters, but never a lofty one. Mr. Thornbury has designated him "the monarch of mediocrity," an epithet that is not truly applied, for some of his works are far above the level which the term signifies.

JAMES DAFFORNE.



## OBITUARY.

CHARLES ROBERT COCKERELL, R.A.

DEATH is fast thinning the ranks of the elder members of the Royal Academy; only a few months ago it was our sad duty to record the decease of Mr. Mulready, and we have now to register that of Mr. Cockerell, who died on the 17th of September, in the seventy-sixth year of his age. It is but a few months since he volunteered to have his name placed on the list of retired Academicians.

As an architect, and more especially by his professional researches and writings, Mr. Cockerell obtained a reputation throughout a large portion of Europe, for he was a member of the Art Academies of Munich, Berlin, Berne, &c.; and also one of the foreign "associates" of the Institute of France, and of the ten "Members of Merit", of the Academy of St. Luke, in Rome. Of our own Royal Academy he was elected Associate in 1829, and Academician in 1836. Four years afterwards he was called to fill the chair of Professor of Architecture in the Academy, on the death of Wilkins, from whose designs the National Gallery in Trafalgar Square was erected. To this list of honours conferred must be added that of honorary D.C.L. by the University of Oxford, and the award of the first gold medal made by the Institute of Architects.

Several years of Mr. Cockerell's early life were passed in the study of classic architecture in the cities and ruined edifices of Greece and Italy. The collection of fragments of the Temple of Ægina, now in the Museum of Munich, and of the Temple of Apollo, at Phigalia, now in the British Museum, resulted from his labours, jointly with those of Baron Haller and others. Though he was well acquainted with the principles of Gothic architecture, as some of the buildings erected by him bear witness, and could appreciate its beauty and excellence, his taste and inclination led him to prefer the classic style, of which he was a warm advocate. The principal edifices designed by him are—the Philosophical Institute, Bristol; the College at Lampeter; the Speech Room and Chapel at Harrow, in the Gothic style, as is the Lampeter College; the Taylor and Randolph Buildings, Oxford; the Sun Fire Office, near the Royal Exchange; and Hanover Chapel, Regent Street. The interior of the Bank of England has within the last few years been much altered and greatly beautified under his direction, Mr. Cockerell having held the appointment of architect to that corporation for more than a quarter of a century. As surveyor of St. Paul's Cathedral the recent restorations effected in the edifice are also due to him. He contributed to the "Transactions" of the Archaeological Institute, of which he was an active member, papers on "The Iconography of Wells Cathedral," "The Architectural Life of William of Wykeham," "The Sculpture of Wells Cathedral," &c. &c., which attracted much attention among those interested in the subject.

By the death of this gentleman the profession and the Royal Academy have lost one of their most esteemed and valuable representatives; a man of erudition, most courteous in manner, kind in disposition, true and just and honourable in all his dealings with the world at large. As a long and liberal supporter of the Artists' Benevolent Institution, of which he was treasurer, he will be greatly missed. He was buried, by permission of the Dean and Chapter, in St. Paul's Cathedral, the funeral being attended by a large number of the members of the Royal Academy and of the Archaeological Institute, with other gentlemen.

MR. WILLIAM DUFFIELD.

The following notice of the late Mr. Duffield, whose death was briefly referred to in our last number, is mainly copied from the columns of a recent Bath newspaper. Mr. Duffield, who was born and educated in Bath, was the second son of Mr. Charles Duffield, formerly proprietor of the Royal Union Library. He evinced unmistakable indications of talent even when engaged in his scholastic studies. At this early time his highly-

elaborated pen-and-ink sketches, coupled with his clever copies of engravings, shadowed forth to his associates and friends convincing evidences that he was destined to fill an exalted position in the pictorial world. During the few years that he studied as a pupil under the guidance of the justly celebrated Lanco, while he was remarkable for his unrelenting attention and assiduity as a student of the Royal Academy, he succeeded, by his industrial habits and keen sense of honour and integrity, in securing the lasting friendship and true admiration of a large connection of valued patrons and friends, who now deeply deplore his loss. The deceased artist has produced a series of pictures of "still life" of the very highest order; and it will now be a lamentable satisfaction to the possessors of his best specimens that they should have had the good fortune to make their selections prior to his death. In the year 1850, Mr. Duffield was married to Mary Elizabeth, the eldest daughter of the late Mr. T. E. Rosenberg, also of Bath. At the early age of forty-six, at the summit of his professional career, replete with present success and with golden prospects in the future, our lamented fellow-citizen has been suddenly withdrawn from his friends and the scene of his activity, leaving his wife, the devoted companion of his toils, to mourn over the loss of one of the most affectionate of fathers, the most honourable of men, and the kindest of husbands.

EXPOSITION DES BEAUX-ARTS,  
APPLIQUÉS À L'INDUSTRIE.

SUCH is the title under which an exhibition has now, for the second time in its anticipated career, been presented to Paris and its visitors; and it must be confessed that, but for the number of the latter, who in their autumnal passage stop for a few days to glance round this most attractive capital, its results would be but melancholy, inasmuch as all of Paris that can effect a recruiting visit to either sea-side or vineyard is now indulging in that salutary exile. At the best, it is difficult to comprehend why the private individuals who originated this Institute (as it seems intended that it should be) took the trouble of bringing it into existence in the year '61, and at so inauspicious a period. How short lived it would in all probability have been, may be gathered from the avowal made by its President, Baron Taylor, in a short notice which he has had prefixed to the catalogue of the present exhibition. In this he cites a passage of the Emperor's address to the French artists and manufacturers who won distinctions at the last year's London Exhibition, wherein his Majesty urged the expediency of individual effort being made, in combination with government, for the progressive associated development of the useful and the beautiful. But for the practical influence of these fruitful encouragements, the organising committee of the new undertaking could not, says the Baron, conceal the conviction that their appeal to the artistic manufacturers, who were to form their constituency, would have been in vain. And such assuredly should fittingly have been the case; for after the two gigantic efforts that had been made in 1851 and 1855, while that of '63 was impending, to say nothing of similar minor and almost concurrent proceedings, what reason was there for calling into being this new and intermittent operation of the like kind? It may be taken for an established fact that continuous exhibitions have no influence, except it be one of a deleterious nature, upon the productions of Art—witness the but too well established recurrence of what are styled averages. By some amongst the French journalists this transaction has been attributed to uneasiness on the part of French manufacturers at the rapid progress towards a rivalry with them which their English competitors were considered to be making, owing to the establishment of the schools of Art system throughout Great Britain. But the unsoundness of this view of the matter was proved, according to Baron Taylor's avowal, by the cold indifference with which the opening

experiment of this supposed remedial measure was met by these same interested parties. Again, the French manufacturers feel but little inclined to attribute any such progression of the British rivals to schools of Art. It was not to schools of Art that they owed their own past superiority; and they have been bitterly familiar with the idea that the said progression has been accomplished by hands from their own establishments which carried across the Channel the mysteries of exquisite Art in connection with manufacture in all its forms. This unpalatable conviction is also, it may be safely affirmed, but too strongly impressed upon those of our readers whose experience of things connected with the question at issue entitles them to give judgment upon it.

The exhibition, as it presents itself chiefly in the nave of the *Palais de l'Industrie*, is by no means crowded, nor does it offer much with which we are not already familiar; indeed, it is scarcely too much to say that its more interesting subject-matter has already figured in our last year's collection. Its most attractive features are its bronzes and its ceramic collection. These are very abundant, and, for the most part, of great artistic beauty. To these, however, Sévres has not directly made any contributions; they come from the ateliers of Deck, Devers, Genlis, Rudbadi, Auguste Jean, Mace, and Rousseau. Amongst them, perhaps the works of Mace may be especially noted, from their being singularly beautiful as lithochrome productions; not the work of the pencil, but transferred to the surface of the pottery by a mechanical process. They are extremely brilliant and tasteful, and their subjects are in general marked by a most *piquante* originality. Amongst a copious variety of bronze works which were here displayed, those of Barye are most striking, both in human figures and animals. With these also, in their wondrous combination of energy and truth, we are by this time well acquainted in England.

Photography takes a decided step in advance here, in its transference to stone by a successful process of Morvan. Another and also very singular application of it has been recently made in Paris, and is illustrated by several contributions to this collection—that is to say, it is made an agent in modelling the figure, through some special ingenious process of Willeme. Here are presented several miniature statues, taken with all the fidelity and minuteness of feature and costume given in ordinary portraiture on paper or metal. In connection with this exhibition the managing committee has invited the various Art-schools of France to a competitive display, and accordingly the walls of several of the large gallery saloons of this building are covered with the productions of young students, from sculptures, from the life, and from architectural and other models.

## ART IN CONTINENTAL STATES.

ROME.—The veteran sculptor, Gibson, has produced a tinted Hebe, which has excited much admiration here.—The Roman papers state that a magnificent statue of the Emperor Augustus has recently been discovered by some labourers in excavating an imperial villa on the Flaminian Way, near Prima Porta. It represents the emperor deified after death.—A statue of colossal proportions, representing Faustina, wife of Antoninus Pius, has been found near the Villa Massimi, by some workmen engaged in preparing the ground for a railway station. The figure shows traces of gilding on the head, and of red paint on the face. The Pope has presented it to the Museum of the Capitol.

NAPLES.—A boy named Giovanni Gargano, son of an itinerant dealer in lemonade, and not yet ten years of age, is just now creating no little stir among the *dilettanti* of this city by his genius for sculpture. He exhibited before the Society for the Promotion of the Fine Arts a group in clay of the "Descent from the Cross," taken from a painting in the church of S. Francisco di Paola. A doubt having been expressed by some of the members as to its being actually the boy's work, he procured some clay, and at once modelled, in the presence of the company, a copy of a statue in the room. Means are being adopted for giving Gargano the opportunity of cultivating his talents.



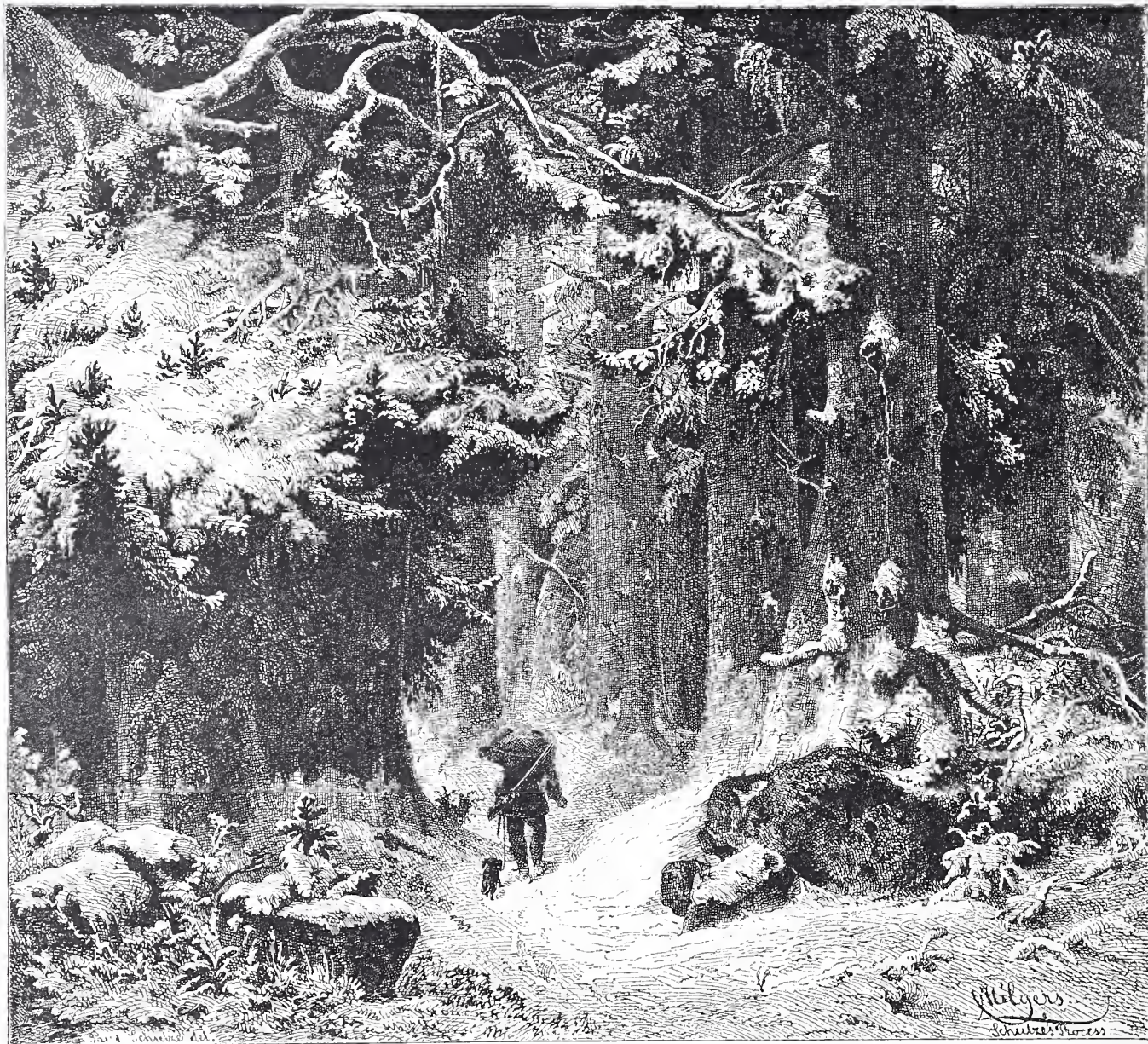
### A SUBSTITUTE FOR WOOD ENGRAVING.

MULTIFARIOUS have been the attempts, throughout the latter ages of the world especially, to bring scientific knowledge to bear upon the productions of human industry, in order to lessen, if not entirely supersede, the efforts of manual labour; and so far as the operations have been directed to the machinery of construction and to manufacturing processes the results have proved marvellous. It seems as if no limit could be assigned to the ingenuity of man in devising and creating what would best minister to his absolute necessities in all instances, and to his gratifica-

tions in not a few. Similar successes have not, however, followed his endeavours when he has ventured into the region of Art; here matter will not yield obedience to mind, so to speak; though photography and chromo-lithography, and other methods of artistic production, have done something in the way of superseding the hand-work of the painter, and machinery is employed to do that which, a few years ago, was accomplished only by the tools of the sculptor. Art, as a creator and skilled workman, defies all scientific aid; it is, and must be, self-dependent.

Perhaps there has been no other department of Art in which so many efforts have been made to find a substitute for actual labour as wood-

engraving; hitherto, however, all have failed, and the engravers are still left in quiet possession of the field; nor are we by any means sure that what we now lay before our readers will be the means, even ultimately, of dislodging them from the position they have so long and so honourably held in the domain of Art. But it is our business to inquire into whatever comes before us in the way of novelty which bears on the face of it a probability of success, while it is a duty to any one who seems to have made out a case to give it all the publicity in our power. For this purpose we introduce an account of Mr. Schulze's process of producing blocks for type-printing, intended to do away with wood engraving.



CARRYING HOME THE DEER. BY C. HILGERS.

Mr. Schulze is a German architect, resident in New York, but now staying in London for a short time. He informs us that the material on which the drawing is to be made may be of glass, or any other hard and smooth surface. The drawing is produced with a pen, and ink composed of pure gum arabic dissolved in water, with the addition of sufficient sugar to prevent it cracking when dry; lamp-black, or any other colour, is mixed with the gum solution to render the work visible. When the drawing is completed, it is covered with a coat of bees-wax, asphaltum, resin, and linseed oil. The thickness of the covering depends on the kind of work adopted by the artist; if the lines of the draw-

ing are very close together, a thin coat will suffice. After this ground has been applied, the plate, or glass, has to be submerged in water for about ten or fifteen minutes; then a strong stream of water is poured upon it, which will remove the waxy substance *above* the lines of the drawing, but will leave *that between* the lines undisturbed. In most cases the grounding will be sufficiently high to ensure a good electrotype for printing; but where considerable height is required between lines far apart, this can readily be effected by applying wax according to the method now employed by stereotypists, or by adding asphaltum with the brush. Should the artist prefer to make his drawing on paper, the

latter must first be rendered waterproof; and after it has undergone this process, it should be attached, with a waterproof paste, to a hard and even plate before it is covered with the wax; in all other respects it is treated in the manner just described. Before taking the electro deposit the plate must be covered with a thin coat of alcoholic varnish, and when dry, black lead—plumbago—is applied with a soft brush.

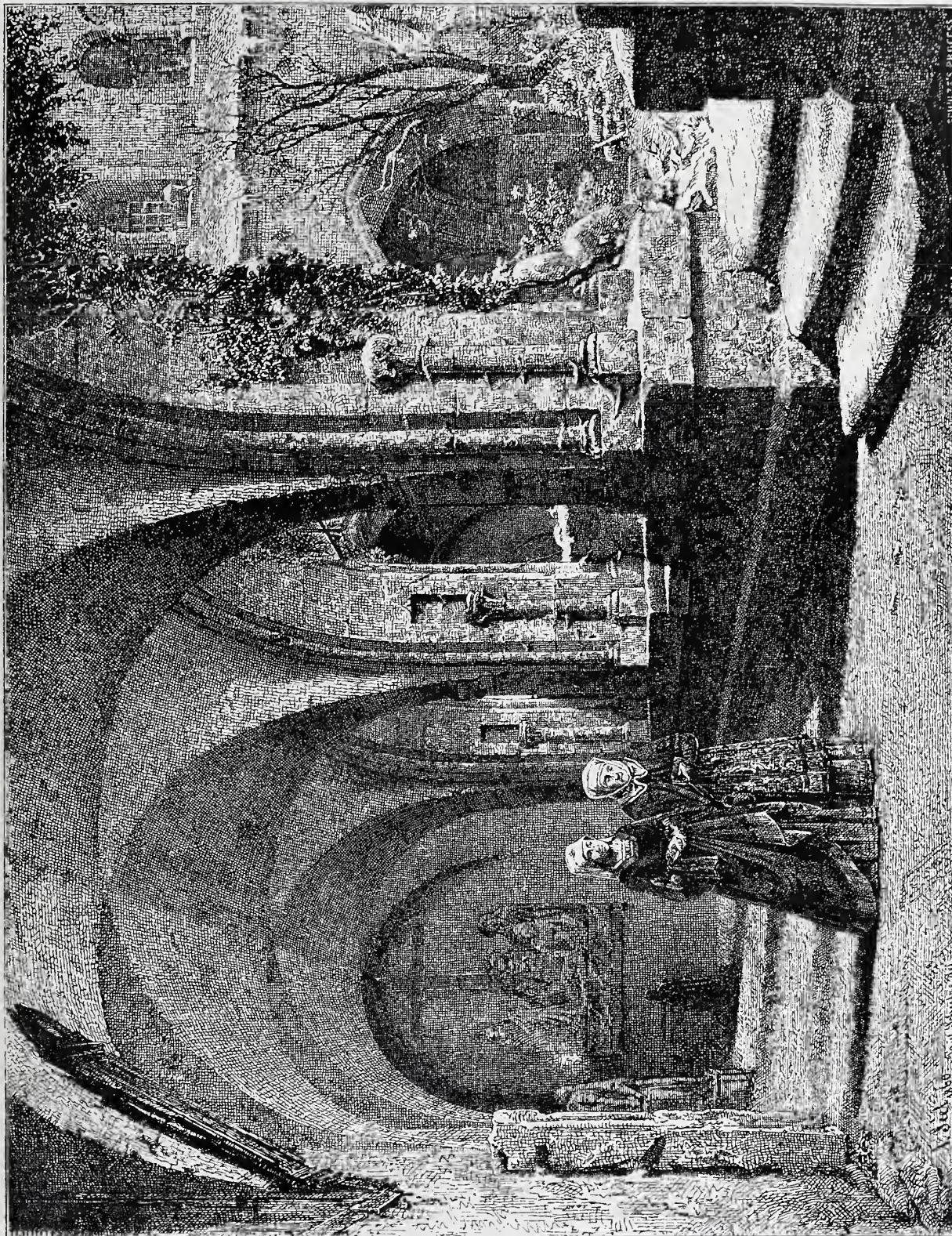
The advantages of the process are stated by the inventor to be:—The obtaining a perfect facsimile of the artist's work; the drawing has not to be reversed, as in the methods now in use for copying on the wood pictures or objects; cheapness; and, saving of time.



As examples of M. Schulze's process we introduce two engravings, as we must call them, taken from pictures by German painters of repute. The subjects were selected by ourselves, and were drawn on glass by M. Schulze, who submitted them in that state to our inspection; two or three days afterwards the electrotypes were in

our hands ready for the printer. It will be apparent to all who have any knowledge of the various methods of engraving, that these prints resemble etchings rather than woodcuts; and that such will always be the result of the process is evident from the fact that the *pen* only can be employed, the *brush*, for tints and washes, is use-

less, for the ink cannot be weakened or strengthened as the artist may require, and as is done by the draughtsman on wood. This may appear an objection to some, and to a certain extent it is, inasmuch as there will always be a greater amount of erudeness and formality in pen-and-ink drawing, and an absence of breadth and freedom of



THE CONVENT CLOISTER. BY SEEL.

touch, than where the brush is employed, if only partially. On the other hand, if exception be taken to the *style* of these examples, it must be remembered that the inventor is not an artist by profession, but an architect; and that a skilful artist may produce works of a higher character, by this process, than those we introduce here, more for the purpose of exemplifying the process,

which seems peculiarly adapted to architecture, than as specimens of a high order, though they are far from inferior productions. M. Schulze considers his invention, for which he has obtained a patent in his own country, England, and France, to be yet in its infancy, and trusts to carry it further in future experiments.

Besides the above specified branch of the patent

taken out by him and his partner, Mr. F. W. Billing, are three others worthy of mention: the first, to make the original pen-drawing a photographic negative without the aid of the camera, from which prints may be taken as from other negatives; the second, for dies and stamping purposes; the third, for etching on metal.



## THE TURNER GALLERY.

## FISHING-BOATS.

Engraved by J. Cousen.

WHEN this picture was painted, when it was exhibited, and, if exhibited at all, under what name it made its appearance, have never been satisfactorily determined, neither is the locality which is represented recognisable; those old wooden jetties may have existed somewhere or other in the early part of the present century—the period to which, from its manner, the picture unquestionably belongs—but, if so, they have long been swept away by the surges of the ocean and natural decay, or, what is yet more probable, have given place to those modern improvements and changes which are almost everywhere visible, both inland and by the sea-board. Mr. Thornbury, in his “Life of Turner,” gives the picture, but without mentioning his authority, the date of 1805. At the sale of Mr. Birch’s collection in 1853, it was sold for the sum of 1,250 guineas to its present owner, Mr. F. T. Rufford, Prescott House, Stourbridge.

From his earliest years as a boy-artist, Turner delighted in shipping and marine views. “He had been to school at Margate,” says the same biographer, “and had there first studied the green water of the incoming wave that turns the chalk rock it covers for a moment to an emerald wall. The fishermen’s houses at Dover, and the pig-tailed sailors, when quite a boy he had copied and coloured from his patron Mr. Henderson’s sketches.” He commenced with views on the Thames, painting them in water-colours; but his first attempt in oil was a scene on the river, the subject being a ‘Sunset on the Thames, near the Red House, Battersea.’ The sketch had been made, in crayons, only the preceding day to that on which the picture was painted, when Turner and a companion “in a boat were nearly set fast in the mud by the tide leaving them stuck some distance from the shore. It was with great difficulty they eventually got afloat, so heedless had the enthusiasts been of either time or tide.” It is also on record that his “first oil picture of any size or consequence was a view of flustered and scurrying fishing-boats in a gale of wind off the Needles, which General Stewart bought for ten pounds.” In his earliest sketch-books, those showing his studies towards the close of the last century, and which are still in existence, are found memoranda of coast scenery, such as women sorting dry fish, and innumerable studies of boats, both rowing and sailing, and in every possible position, “sailing prosperously, or stranded, shipwrecked, and broken up into mere bundles of staves. Already he collects analytical diagrams of Dutch boats, with an eye to get nearer to Vandervelde; and he is evidently bent on marine-painting and on coast scenery, as he afterwards proved to be.”

And what a great naval pictorial gallery would all his drawings and pictures of this class exhibit, could they be gathered under one roof—a collection of which the first maritime power in the world might well be proud, not because these works would be a tribute to the gallantry of our seamen—for Turner painted only two or three sea-fights—but because there are few Englishmen who feel no interest in the ocean and all appertaining to it; naturally we are a sea-loving people.

We cannot understand how Mr. Thornbury and Mr. Wornum can speak of the picture of ‘Fishing-Boats’ as characterised by “repose.” The former says, “There is a beautiful repose about this scene, with its smooth shore, anchor on the sands, wooden jetties, and roll of majestic breakers;”—the latter, “There is a feeling of repose in the general effect produced.” To our eye and mind both sky and water indicate anything but quietude; that heavy bank of dark clouds coming up with the wind looks ominous of a gathering tempest; and such a “roll of majestic breakers,” threatening to lay the fishing-craft on her beam-end when she reaches the shore with a heavy plunge, is evidence enough of what sailors call “dirty weather.” The composition is unusually simple for Turner, little else than sky and water, but it is beautifully realised.

LORD STANLEY  
ON SCHOOLS OF ART, ETC.

It is a gratifying task to draw attention to the views of an enlightened statesman concerning one of the most important subjects to which the public mind can be directed. Lord Stanley, previous to delivering prizes to the Art-students at Preston, availed himself of the occasion to offer certain remarks, full of wisdom, and pregnant with great good not only to the schools and the towns in which they are located, but to the whole community. His observations principally referred to three topics—1st, The beneficial changes that have of late years affected British manufactured Art; 2ndly, The influence of Art-schools established in so many parts of the kingdom; and 3rdly, The capabilities of the people generally, of all classes, to receive Art-education, and to profit by it.

We have long and strenuously contended not only that there is no natural deficiency of taste and Art-love in this country, but that we receive continual evidence of both, and that the lower, as well as the upper orders, contrast favourably with those of either Germany or France. It is a far too common custom to raise the people of the Continent far above us when speaking of that taste which is supposed—and rightly—to be the great teacher of purity, order, and social morality. There can be no greater mistake. Those who have travelled in any part of Europe, if they will look away from huge structures and costly monuments—erected in nine cases out of ten at national expense—and turn their eyes towards those humbler stations in which Art may act for the good of the masses, will find proofs in abundance that taste is by no means the characteristic of the people—certainly not more so than it is in the British Islands. This topic, however, is one the proper treatment of which demands larger space than we can at present give it; Lord Stanley has well said—

“There are persons who tell you there is a point of refinement which is reached in some other countries, to which you will never bring the English taste. I have heard that often, but I don’t believe it. . . . There is no want of taste for beauty in the English mind. The English eye is more sensitive to dirt, to disorder, to whatever indicates negligence and slovenliness, than that of any people of Europe, excepting the Dutch. Our gardens excel those of any other nation. I have never heard that English gentlemen are inferior to foreigners, either in love for Art or in capacity for appreciating it; and what one class can do, that, with equal opportunities, can be done by any other class.”

Lord Stanley is comparatively a young man, but his experience can go back to a period when Art-love and Art-comprehension in England were in very different states from that which they present in the year 1863. “Artistic culture,” he says, “does not come by nature, and, unless it did, there were no means by which it could possibly reach the mass of English society.” Much of the improved order of things he attributes to the establishment and promotion of “Schools of Design;” so he calls them, although the modern designation is “schools of the Department of Science and Art”—a term admirably calculated to check their popularity and impair their usefulness, and bestowed upon them wholly and solely that one huge system of jobbery may have wholesale work and double profits. There are now in England, Ireland, Scotland, and Wales, ninety of these schools; and, as we shall show ere long, only a few of them are really prosperous and serviceable to the great cause that Lord Stanley, and many other far-seeing patriots, have

closely at heart. Of their great value there can be no question; it is certain that to them may be traced much of the advances that British Art has of late years made; but it is quite as notorious that they do not do a tithe of the good they might do, were intended to do, and may yet do.

If Lord Stanley will but take up this subject, grasp it with his large and comprehensive mind, and set himself to the task of reforming “the Department of Science and Art,” so as to produce from it the largest amount of public utility it is capable of rendering, he will do a service to his country and to Art—incalculable. The manufacturers, artisans, and indeed the general public, fully agree with him in this view,—

“I think that in promoting these Schools of Design, intended for the better culture of Art, we are supplying a real want, and representing a real tendency of our time.”

But he will find no difficulty in obtaining proofs of universal discontent with the management of these Schools of Design—“schools of the Department of Science and Art.” The manufacturers generally ignore them; the artisans find them nearly profitless; the public see but little evidence of their influence. All parties know them to be a mighty power for good; that it is the duty, no less than the interest, of the nation to support them; and that beyond question they have largely aided to place Art-education within easy reach of every class of the community. But, we repeat, it is notorious that they are so grossly misdirected and mismanaged as to create indifference, amounting almost to contempt, in the several towns in which they are established.

The recently published Report (to which we shall ere long draw attention) is evidence enough of this calamity; if Lord Stanley will seek for other proofs he can readily obtain them. Notwithstanding this evil, and that we receive from these schools so little of the much we might have, and ought to have, there can be no doubt of the progress that British Art-manufacture has made during the last ten, or, it may be, twenty years. Lord Stanley quotes with justifiable pride the evidence of this progress, supplied to us by witnesses in France:—

“M. Chevalier, the celebrated French economist, in his report on the Exhibition of 1862, says:—‘The upward movement is visible above all among the English. The whole world has been struck with the progress which they have made, since the last Exhibition, in designs for stuffs and in the distribution of colours, as also in carving and sculpture, and articles of furniture.’ And he dwells with a very natural and patriotic alarm on what he calls ‘the pre-eminence of France in the domain of taste’ receiving a check from this newly created competition of English workmen. Another of the French jurors says on the same subject:—‘It is impossible to ignore the fact that a serious struggle awaits France from this quarter;’ and he adds more to the same effect. A third, M. Mérimée, speaks in the same way, and he adds:—‘It is our duty to remind our workmen that defeat is possible, that it may be even foreseen at no distant date. English industry has during the last ten years made amazing progress, and we may soon be left behind.’”

Our experience extends over a far larger space, and for a much longer time, than that of the estimable nobleman whose encouraging words we have been quoting; and it can be no disrespect to him to say that our opportunities of forming opinions have been greater than his. It would be easy for us to picture the condition of British Art-manufacture no longer ago than the year 1839, when the *Art-Journal* was commenced, and when (or rather soon afterwards) we began to regard the arts of manufacture as themes





J. M. W. TURNER, R.A. PINX.

J. C. SEN SCULPT.

# FISHING BOATS.

A COAST SCENE.

FROM THE PICTURE IN THE POSSESSION OF F. T. RUFFORD, ESQ.







worthy to be represented in a public journal. We have no desire to risk the charge of self-landation, but there is scarcely a manufacturer in the kingdom who will not tell his lordship that our share in the change on which he congratulates the nation is by no means limited. Year after year, for more than twenty years, we have been earnestly striving to promote the objects his lordship warmly advocates, and to do that which the Art-schools were established to do—to show that taste was not necessarily costly; that, in reality, beauty is cheaper than deformity; that there is not only no inherent want of taste in the English mind; but that “Englishmen are not inferior to foreigners in love for Art or in capacity for appreciating it.”

Our readers will think our space well filled by this quotation—though a long one—from the admirable speech of Lord Stanley:—

“Art ought not to be, and cannot be, the mere plaything of luxury, or the mere slave of wealth. If it were, I for one should care very little about it. I cannot conceive a man of sense and feeling setting great store on pleasures which cannot be shared, by the great bulk, at least, of educated persons. We value Art, we honour it, we seek to promote it, because it is in its nature universal—popular in the true sense; because, like all sources of enjoyment which are intellectual and not material, it belongs to all those, and to those only, who have within themselves the power to appreciate it,—who are students and scholars, not merely purchasers and patrons. Don't let me be misunderstood. All honour to those—and in this great town, and in Lancashire, and in England generally, they are not few—who, having wealth at command, employ it in the judicious patronage of living Art. I have sometimes heard it said with a sneer of some such persons, that they do what they are doing rather from a spirit of ostentation than from a genuine feeling for the cause. I don't believe that is true, but I do not greatly care whether it be true or not. Honour, I say, to those whose ostentation—if it be such—takes a form so useful to the community, so useful to the thousands whom, though they may never see the gallery or the patron, the picture reaches in the form of an engraving, and who profit by the diffusion of a taste for Art. Let us secure the thought and work of the real artist, let it cost what it may. The task of reproducing that thought, and spreading it abroad among the community, will never want capable minds and ready hands, for in this respect Art has gone so far hand in hand with literature—the cheap print has kept pace with the cheap newspaper and the cheap book. Whoever writes, whoever paints, in the present day, does so not for a select few, but for the entire nation. And let me say this, that if among every civilised people Art be necessary to adorn and embellish life, it is more than ever necessary in this age and country. The characteristic of our modern life is that, while comparatively secure and peaceful, it tends continually to become more organised, and therefore more monotonous. Labour is divided to a greater extent than formerly; men in all classes—I speak of those 999 out of every 1,000 who have their living to get—take to one serious pursuit, and do that one thing during the greater part of their lives. That rule holds good in all classes, from the lawyer with his brief to the operative who tends a loom. Nobody can doubt that the results of that system are good for society as a whole, but it may be doubted whether it is equally good as regards the character of the individual man. There is a certain monotony which creates a craving for excitement and pleasure; there is a certain narrowness induced by constant absorption in one pursuit; and to satisfy that craving innocently, to counteract that narrowness, is no slight difficulty. Here it is that Art may do much. . . .

“For manufacturing success a certain training in Art is indispensable. Coarse and cheap fabrics may indeed go into all the markets of the world, resting on their utility and their cheapness as the sole and sufficient recommendation. For the production of such we in England have great natural and acquired advantages. But for the

more refined and not less useful class of fabrics, it is not enough to have good material and honest workmanship. There must be something to please an educated eye and taste, and it is well known that, as regards these, English taste had, until late years, been a byword throughout the Continent. It is quite otherwise now.”

We have before us about a score of the statements made by “committees of management” of provincial Schools of Art, all protesting in the strongest terms against those who claim to represent “my lords” at South Kensington—against “the policy of the Department.” We copy, as an example, the following passages from the protest of the Paisley school; they are followed by statements of the particular grievances which impair its utility and threaten its extinction. As much may be said of a very large proportion—indeed, nearly all—of the ninety schools to which Lord Stanley refers.

“The establishment of Schools of Design in 1841 was the result of a parliamentary inquiry, which fully established the humiliating fact of our deficiency in taste, or in its application to manufactures. The object contemplated was the education of all classes of manufacturers in the arts of design, so as to raise the value of our manufactures by the artistic excellency of their ornamentalations. This was at first attempted by subsidising the efforts of the manufacturing localities by grants of money, expended by local committees, under certain conditions. Masters were appointed by the head department, to whom fixed salaries were paid. Works of Art were collected, and the whole local administration and teaching were under strict inspection. From 1841 to 1852 eighteen schools were established in various seats of manufacturing industry, costing the public, in 1852, £20,000 per annum, including management. The grants ranged from £150 to £600. The number of pupils was 3,296, and the average cost about £3 2s. 6d. per head. The instruction was of the highest class.

“The system was entirely changed in 1852, whether wisely, or after sufficient trial, may now be doubted. At all events, it is quite clear that if the results were unsatisfactory then, they are equally so now, with the prospect of being still more so if the present policy of the Department is adhered to. The ostensible and avowed object of the re-organisation in 1852 was to make the school self-supporting by really teaching design. A Department of Practical Art was instituted, whose uniform and constant policy has been, from time to time, to reduce the direct payments to the schools in manufacturing districts, and at the same time to establish schools in any place which would accept the conditions. The original object for which public money was voted has become gradually obscured, until state aid has now been completely diverted to a ‘national system of elementary drawing,’ and the maintenance of a costly Central Department of Science and Art in London, while Schools of Design, in the sense originally contemplated, are completely subverted, or left to their own resources. As the grants were withdrawn from the local schools, the parliamentary votes, in place of becoming less, have from year to year increased. While the masters' salaries have been reduced, and are now proposed to be substituted by an uncertain system, styled payments on results, which is sure to prove a very serious reduction of their present amount, the officials of the Central Department have been increased, and their salaries enormously augmented. The system, which was to be self-supporting, now costs the country £80,000 per annum.

“So much on the general question, and as the proposed changes affect the masters. To the school in this town these changes cannot be other than disastrous. Whatever other places may do in the way of raising funds, by the teaching of ladies and gentlemen, to support a master while he is instructing artisans who cannot afford to pay high fees, Paisley cannot hope to do much more in that way than she has done. The population is almost exclusively an artisan class, which could not pay larger fees; and the upper class is too limited to yield a paying class to supplement

these. It may, no doubt, be replied that Paisley must be as able to support a school as many other places which have a smaller population. But it is quite evident that in the majority of towns where the new schools have been established, it is on the higher classes of society that the master depends for his income. He must have the artisan classes in compliance with the rules of the Department; but it is not by them, but through them, that he finds his income. The prestige and position of his connection with the Department brings him the paying classes. Those that formerly went to a private drawing-master come to him, and this is the reason that almost all those new masters are landscape painters—that department being in greatest request by young ladies and others who pay high fees. The Department encourages the masters to acquire the power of teaching landscape, knowing that that will enable them to gain the paying classes, and do the real work of a school for artisans for a non-supporting rate. As an instance of the class of schools developed under the present system, and the aid which they receive from the national grant, take the following four schools, viz., Warrington, Bristol, Liverpool, N.D., and Taunton, and take the amount produced by general teaching, which is that of the higher or paying classes, along with that drawn for elementary or public school teaching, and compare the amount from these sources with that drawn from what may be styled legitimate school of design teaching—that is, from those connected with Art-industry, and for whom alone state aid ought to be given, and we find that those schools are entirely supported by the general teaching—the artisan element being a mere fraction of the whole. In Bristol, while £200 is drawn from the paying classes, only £10 is drawn from the others. The above four schools derive from general teaching £1,176; artisan class, £107; government grants, £687. That such schools do not constitute the class contemplated by the establishment of schools of design, under the parliamentary inquiry, cannot be doubted. They are merely private drawing classes.”

We extract also a passage from a letter published in the *Manchester Guardian*:—

“I see by yesterday's *Guardian* (April 8) that the grant for Science and Art is this year £122,883. It would be well if the committee of the Manchester School of Art would bestir itself in this matter, and direct the attention of your members of parliament to the extravagant waste of public money by this department of the public service. I find by the last report of the Department of Science and Art (the ninth) that the total cost to the State for the maintenance of all the provincial Schools of Art—seventy-one in number—is £10,807 5s. 1d. There are also ten provincial navigation schools, which cost £1,052 2s. 6d. The grant for these purposes is £68,401 16s. 2d. If we deduct the cost of the provincial schools of Art and navigation from the grant above given, it leaves the large remainder of £56,542 8s. 7d. to be spent in London on the schools there and on the South Kensington Museum. Is it not monstrous that more than five-sixths of the entire grant should be consumed in London? The £10,807 given above includes every payment made to Schools of Art, that is, payment to masters, to pupil-teachers, for medals and medallions, examples, prizes, &c.”

Lord Stanley may indeed ascertain that of the seventy-one provincial schools perhaps seventy are discontented, fifty complaining strongly against the management at South Kensington, and forty supplying proofs that they are doing but a very small portion of the work they were established to do, and are capable of doing under a government rightly constructed and conducted. The House of Commons will, however, in 1864, institute “inquiries” before granting a large sum of money to parties who act—and are treated—as if they were entirely irresponsible to Parliament and the Country.

We shall very soon be in a condition to support these statements by a much larger collection of facts.



## HISTORY OF CARICATURE AND OF GROTESQUE IN ART.

BY THOMAS WRIGHT, M.A., F.S.A.  
THE ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

CHAPTER X.—The burlesque societies of the middle ages.—Their leaden money.—Witches, and their charms.—Improvement in the style of the ornamentation of the borders of pages of books in the fifteenth century, and after the renaissance.—Revival of the pigmies.—Unintentional caricature and naïveté of design in the sixteenth century.—The beam in the eye.—Political caricature not unknown in the middle ages.

In the preceding chapters we have seen how deeply the spirit of caricature and burlesque pervaded the middle ages. Hardly any object on which it could be displayed, however sacred or in itself foreign to the purpose, was free from it; and wherever pictorial representations could be introduced, caricature was sure to find a place. The love of caricature was, indeed, so great, that men of rank and wealth generally contrived to have among their personal attendants some one who was skilful in turning others to ridicule, and who contributed largely to the post-prandial amusement of the household. The minstrels, or jouteurs, also acted the part of caricaturists, and not only turned people to ridicule in their words, but employed their powers of imitation to mimic their personal defects. A sort of political caricature was thus formed, which, no doubt, was very effective, and which seems to have been dreaded by those against whom it was directed. The great barons kept their own minstrels, who would, of course, perform their duties of this description with more zeal than those who were at everybody's orders, and had only a momentary interest in turning to ridicule alternately one side or the other. Such subjects are the least likely to be committed to writing, and they are mostly long lost and forgotten, but a very curious example has been preserved in the shape of a satirical song of the time of the baronial wars under Henry III., in which a minstrel of the party of the barons caricatures, with great bitterness, some of the leaders of the court party.\* Another personage was gradually introduced to take the place of satirist in the great households—that now celebrated character, the court fool, who continued to exist down to the seventeenth century.

Folly—or, as she was then called, "Mother Folly"—was one of the favourite objects of popular worship in the middle ages, and where that worship sprang up spontaneously among the people, it grew with more energy, and presented more hearty joyousness and bolder satire than under the patronage of the great. Our forefathers in those times were accustomed to form themselves into associations or societies of a mirthful character, which parodied those of a more serious character, especially ecclesiastical, and elected as their officers mock popes, cardinals, archbishops and bishops, kings, &c. They held periodical festivals, riotous and licentious carnivals, which were admitted into the churches, and even taken under the especial patronage of the clergy, under such titles as "the feast of fools," "the feast of the ass," "the feast of the innocents," and the like. There was hardly a continental town of any account which had not its "company of fools," with its mock ordinances and mock ceremonies. In our own island we had our abbots of misrule and of unreason. At their public festivals satirical songs were sung and satirical masks and dresses were worn; and in many of them, especially at a later date, brief satirical dramas were acted. These satires assumed much of the functions of modern caricature; the caricature of the pictorial representations, which were mostly permanent monuments and destined for future generations, was naturally general in its character, but in the representations of which I am speaking, which were temporary, and designed to excite the mirth of the moment, it became personal and, often, even political, and it was constantly directed against the ecclesiastical order. The scandal of the day furnished it with abundant materials. A fragment of one of their songs of an early date, sung at one of these "feasts" at

Rouen, has been preserved, which contains the following lines, written in Latin and French:—

"Vir monachus in mense Julio  
Egressus est e monasterio,  
C'est dom de la Bucaille :  
Egressus est sine licentia,  
Pour aller voir dona Venissia,  
Et faire la ripaille."

### TRANSLATION.

"A monk in the month of July  
Went out of his monastery;  
It is dom de la Bucaille;  
He went out without license,  
To pay a visit to the dame de Venisse,  
And make jovial cheer."

It appears that De la Bucaille was the prior of the abbey of St. Taurin, at Rouen, and that the dame de Venisse was prioress of St. Saviour, and these lines, no doubt, commemorate some great scandal of the day relating to the private relations between these two individuals. Towards the fifteenth century, lay societies, having apparently no connection with the clergy or the Church, but of just the same burlesque character, arose in France. One of the earliest of these was formed by the clerks of the Bazoche, or lawyers' clerks of the Palais de Justice, in Paris, whose president was a sort of king of misrule. The other principal society of this kind in Paris took the rather mirthful name of *Enfants sans Souci* (Careless Boys); it consisted of young men of education, who gave to their president or chieftain the title of *Prince des Sots* (the Prince of Fools). Both these societies composed and performed farces and other small dramatic pieces, and became, in

fact, the origin of modern comedy. These farces were satires on contemporary society, and appear to have been often very personal.

Almost the only monuments of the older of these societies consist of coins, or tokens, struck in lead, and sometimes commemorating the names of their mock dignitaries. A considerable number of these have been found in France, and an account of them, with engravings, was published some years ago.\* Our cut No. 1 will serve as an example. It represents a leaden

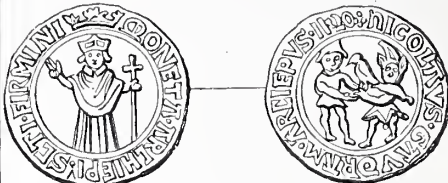


Fig. 1.—MONEY OF THE ARCHBISHOP OF THE INNOCENTS.

token of the Archbishop of the Innocents of the parish of St. Firmin, at Amiens, and is curious as bearing a date. On one side the Archbishop of the Innocents is represented in the act of giving his blessing to his flock, surrounded by the inscription, *MONETA ARCHIEPI SCTI FIRMINI*. On the other side we have the name of the individual who that year held the office of archbishop, *NICOLAUS GAVDRAM ARCHIEPVS 1520*, surrounding a group consisting of two men, one of whom is



Fig. 2.—MONEY OF THE POPE OF FOOLS.

dressed as a fool, holding between them a bird, which has somewhat the appearance of a magpie. Our second example is still more curious; it is a token of the pope of fools. On one side appears the pope with his tiara and double cross, and a fool in full costume, who approaches his bauble to the pontifical cross. It is certainly a bitter caricature on the papacy, whether that were the intention or not. Two persons behind, dressed apparently in scholastic costume, seem to be

merely spectators. The inscription is, *MONETA NOVA ADRIANI STVLTORV PAPE* (the last E being in the field of the piece), "new money of Adrian, the pope of fools." The inscription on the other side of the token is one frequently repeated on these leaden medals, *STVLTORV INFINITVS EST NVMERVS*, "the number of fools is infinite." In the field we see Mother Folly holding up her bauble, and before her a grotesque figure in a cardinal's hat, apparently kneeling to her. It is



Fig. 3.—THE BISHOP OF FOOLS.

rather surprising that we find so few allusions to these burlesque societies in the various classes of pictorial records from which the subject of these chapters has been illustrated; but we have evidence that they were not altogether overlooked. Until the latter end of the last century, the miscreants of the church of St. Spire, at Corbeil, near Paris, were remarkable for the singular carvings with which they were decorated; they have since been destroyed, but drawings of them were fortunately preserved, one of which is copied in our cut No. 3. It evidently represents the bishop of fools con-



Fig. 4.—THE WITCH AND THE DEMON.

ferring his blessing; the fool's bauble occupies the place of the pastoral staff.

The same series of stall carvings has furnished the curious group represented in our cut No. 4, which is one of the rather rare pictorial allusions to the subject of witchcraft. It represents a woman, who must, by her occupation, be a witch, for she has so far got the mastery of the demon that she is sawing off his head with a very

\* It is printed in my "Political Songs" (the Camden Society's publication).

\* "Monnaies inconnues des Evêques des Innocens, des Fous," &c., Paris, 1837.



uncomfortable looking instrument. Another story of witchcraft is told in the sculpture of a stone panel at the entrance of the cathedral of Lyons, which is represented in our cut No. 5. One power, supposed to be possessed by witches, was

that of transforming people to animals at will. William of Malmesbury, in his *Chronicle*, tells a story of two witches in the neighbourhood of Rome, who used to allure travellers into their cottage, and there transform them into horses, pigs,

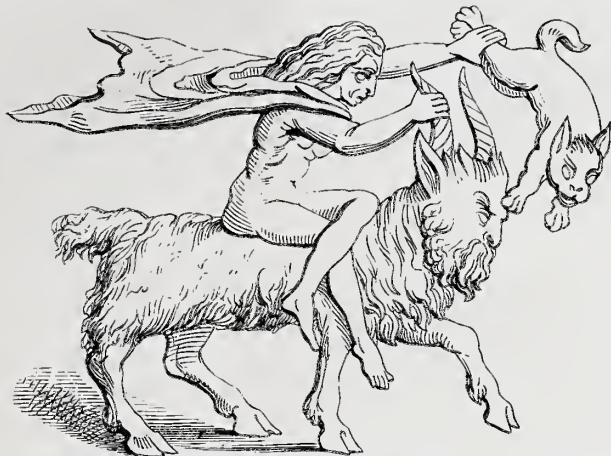


Fig. 5.—THE WITCH AND HER VICTIM.

or other animals, which they sold, and feasted upon the money. One day a young man, who lived by the profession of a *joueur*, sought a night's lodging at their cottage, and was received, but they turned him into an ass, and, as he retained his understanding and his power of acting, they gained much money by exhibiting him. At length a rich man of the neighbourhood, who wanted him for his private amusement, offered the two women a large sum for him, which they accepted, but they warned the new possessor of the ass that he should carefully restrain him from going into the water, as that would deprive him of his power of performing. The man who had purchased the ass acted upon this advice, and carefully kept him from water, but one day, through the negligence of his keeper, the ass escaped from his stable, and, rushing to a pond at no great distance, threw himself into it. Water—and running water especially—was believed to destroy the power of witchcraft or magic; and no sooner was the ass immersed in the water, than he recovered his original form of a young man. He told his story, which soon reached the ears of the Pope, and the two women were seized, and confessed their crimes. The carving from Lyons Cathedral appears to represent some such scene of sorcery. The naked woman, evidently a witch, is, perhaps, seated on a man whom she has transformed into a goat, and she seems to be whirling the cat over him in such a manner that it may tear his face with its claws.

Among the most interesting of the mediæval burlesque drawings are those which are found in such abundance in the borders of the pages of illuminated manuscripts. During the earlier periods of the mediæval miniatures, the favourite objects for these borders were monstrous animals, especially dragons, which could easily be twined

into grotesque combinations. In course of time, the subjects thus introduced became more numerous, and in the fifteenth century they were very varied. Strange animals still continued to be favourites, but they were more light and



Fig. 6.—BORDER ORNAMENT.

elegant in their forms, and were more gracefully designed. Our cut No. 6, taken from the beautifully-illuminated manuscript of the romance of the "Comte d'Artois," of the fifteenth century, which has furnished us previously with several



Fig. 7.—A TRIUMPHAL PROCESSION.

cuts, will illustrate our meaning. The graceful lightness of the tracery of the foliage shown in this design is found in none of the earlier works of Art of this class. This, of course, is chiefly to be ascribed to the great advance which had been

made in the art of design since the thirteenth century. But, though so greatly improved in the style of Art, the same class of subjects continued to be introduced in this border ornamentation long after the art of printing, and that of

engraving, which accompanied it, had been introduced. The revolution in the ornamentation of the borders of the pages of books was effected by the artists of the sixteenth century, at which time people had become better acquainted with, and had learnt to appreciate, ancient Art and Roman antiquities, and they drew their inspiration from a correct knowledge of what the middle ages had copied blindly, but had not understood. Among the subjects of burlesque which the monuments of Roman Art presented to them, the stumpy figures of the pigmies appear to have gained special favour, and they are employed in a manner which reminds us of the pictures found in Pompeii. Jost Amman, the well-known artist who exercised his profession at Nuremberg in the latter half of the sixteenth century, engraved a set of illustrations to Ovid's *Metamorphoses*, which were printed at Lyons in 1574, and each cut and page is enclosed in a border of very fanciful and neatly-executed burlesque. The pigmies are introduced in these borders very freely, and are grouped with great spirit. I select an example (Cut No. 7), a scene which represents a triumphal procession—some pigmy Alexander returning from his conquests. The hero is seated on a throne carried by an elephant, and before him a bird, perhaps a vanquished crane, proclaims loudly his praise. Before them a pigmy attendant marches proudly, carrying in one hand the olive branch of peace, and leading in the other a ponderous but captive ostrich, as a trophy of his master's victories. Before him again a pigmy warrior, heavily armed with battle-axe and falchion, is mounting the steps of a stage, on which a nondescript animal, partaking somewhat of the character of a sow, but perhaps intended as a burlesque on the strange animals which, in mediæval romance, Alexander was said to have encountered in Egypt, blows a horn, to celebrate or announce the return of the conqueror. A snail, also advancing slowly up the stage, implies, perhaps, a sneer at the whole scene.

Nevertheless, these old German, Flemish, and Dutch artists were still much influenced by the mediæval spirit, which they displayed in their coarse and clumsy imagination, in their neglect of everything like congruity in their treatment of the subject, with regard to time and place, and their naïve exaggerations and blunders. Extreme examples of these characteristics are spoken of, in which the Israelites crossing the Red Sea are armed with muskets, and all the other accoutrements of modern soldiers, and in which Abraham is preparing to sacrifice his son Isaac by shooting him with a matchlock. In delineating scriptural subjects, an attempt is generally made to clothe the figures in an imaginary ancient oriental costume, but the landscapes are filled with the modern castles and mansion houses, churches, and monasteries of western Europe. These half-mediæval artists, too, like their more ancient predecessors, often fall into unintentional caricature by the exaggeration or simplicity with which they treat their subjects. There was one subject which the artists of the period of this regeneration of Art seemed to have agreed to treat in a very unimaginative manner. In the beautiful Sermon on the Mount, our Saviour, in condemning hasty judgments of other people's actions, says (Matt. vii. 3—5), "And why beholdest thou the mote that is in thy brother's eye, but considerest not the beam that is in thine own eye? Or how wilt thou say to thy brother, Let me pull out the mote out of thine eye, and, behold, a beam is in thine own eye? Thou hypocrite, first cast out the beam out of thine own eye, and then shalt thou see clearly to cast out the mote out of thy brother's eye." Whatever be the exact nature of the beam which the man was expected to overlook in his "own eye," it certainly was not a large beam of timber. Yet such was the conception of it by the artists of the sixteenth century. One of them, named Solomon Bernard, designed a series of woodcuts illustrating the New Testament, which were published at Lyons in 1553; and the manner in which he treated the subject will be seen in our cut No. 8, taken from one of the illustrations to that book. The individual seated is the man who has a mote in his eye, which the other, approaching him, points out; and he retorts by pointing to the "beam," which is certainly such a massive



object as could not easily have been overlooked. About thirteen years before this, an artist of Augsburg, named Daniel Hopper, had published



Fig. 8.—THE NOTE AND THE BEAM.

a large copper-plate engraving of this same subject, a reduced copy of which is given in the cut No. 9. The individual who sees the mote in



Fig. 9.—THE NOTE AND THE BEAM, ANOTHER TREATMENT.

his brother's eye, is evidently treating it in the character of a physician or surgeon. It is only necessary to add that the beam in his own eye is of still more extraordinary dimensions than the former, and that, though it seems to escape the notice both of himself and his patient, it is evident that the group in the distance contemplate it with astonishment. The building accompanying this scene appears to be a church, with paintings of saints in the windows.

It was in this regeneration of Art, however, that the political caricature took its rise. As I have observed before, the caricature of the middle ages was necessarily general in its character, because only one copy of the particular satire was given to the world, and that was placed on a monument which was destined to last for ages. If it had been directed against an individual, or against a political party, and had referred to passing events, it might never have met the eyes of those whom it was intended to affect or interest, and in a year or two its meaning would have been forgotten, and it would serve no purpose. It was only after the art of engraving became generally employed, and copies might be multiplied to any extent, and distributed at will, that a pictorial caricature could be of any value in politics or personal contests.

## THE SEVEN CHURCHES OF ASIA MINOR.

### THYATIRA.

THE situation of Thyatira was for a considerable period a matter of dispute. During many centuries its site was unknown, and supposed to be entirely lost. When interest was revived regarding the Seven Churches, speculation began to be busy as to the geographical position of Thyatira. Ruins in various parts of Asia Minor were christened with the name of this city, and one locality, very much to the south of the town now recognised as Thyatira, was for a length of time esteemed the veritable site. The modern town, Ak-Hissar, has been proved to be the *locum tenens* of the city to which St. John addressed his warning.

The foregoing facts will prepare the reader for the further and disappointing information, that of all the Seven Churches, Thyatira, or rather Ak-Hissar, presents the smallest amount of interest to the Christian traveller or antiquarian. When Chandler visited Asia he was seared away from the valley of the Lyceus by the presence of the plague. When Texier visited it, he considered this place sufficiently honoured with a single line in his chapter "Lydie." A glance at the accompanying engraving of Thyatira (Ak-Hissar) will inform the eye almost as thoroughly as an actual visit to the place would, both as to its present appearance, and also as to the amount of "remains" that bear evidence to the apocalyptic age. The artist has happily seized upon the most favourable spot for presenting in one view a picture of ancient Thyatira, and modern Ak-Hissar, though it must be noted that the circular tower to the right of the engraving has no claim upon our interest, as it is nothing better than the ruin of a windmill. The caps of pillars, fragments of plinths, and remains of friezes scattered about the ground in various parts of the suburbs, or otherwise turned to account in the walls and buildings of the modern town, are the only evidences which the traveller can now discover of the once thriving city. Sir C. Fellows remarks that Ak-Hissar teems with relics of an ancient splendid city. The statement is certainly correct, but not appreciable to the eye of an ordinary traveller. It requires the taste and the patient search of an antiquarian to discover in this town the teeming evidences to which Sir C. Fellows alludes. We are ordinarily satisfied if we can find but one ruin of stately importance on the site of an ancient city. It is in vain that we look for one at Thyatira. Regarded as a town, its buildings are entirely modern. No amphitheatre, no castle, no temple, no traces even of walls, have survived and braved the centuries. Its prosperity has been its destruction, in antiquarian sense. Paradoxical as this may sound, it is strictly true; and, moreover, it is true with reference to all the cities of the Seven Churches.

The remains of the apocalyptic cities are most perfect in those places from which trade has departed, and which have, consequently, fallen into decadence. Smyrna, Philadelphia, Pergamos, and Thyatira are still thriving commercial markets. Sardis, Laodicea, and Ephesus are deserted. Classic remains are most abundant in the latter; from the former they are almost entirely swept away. The truth of this observation may be still further demonstrated by a comparison of the four still flourishing cities. In proportion to their modern prosperity is the destruction of their antiquities. Pergamos, the least commercial and progressive, is the most rich in ruins. Philadelphia, on the highway from the interior to the Mediterranean, retains very few objects of interest. Smyrna has slipped away from its ancient site; but where the modern town has come in contact with Roman or Grecian architecture, it has consumed and destroyed it. So also in Thyatira. A thriving trade and a most fertile situation have fostered an increasing modern town, and the destruction of the ancient city has been the consequence. This may, perhaps, be regarded as a natural consequence, and by some persons it would be called inevitable. If natural, it is to be regretted; but if considered inevitable, we are driven to the

conclusion that in the midst of modern civilisation there still lingers an immense amount of barbarism. The blank disappointment, which any traveller must experience in visiting the modern Thyatira is precisely the same feeling that centuries hence would have filled the mind of any stranger to our national cities, had there not, happily, been re-awakened during the present century, both in England and on the Continent, a reverential regard for the temples and shrines, the castles and the abbeys, which, even in their ruins, are the ornaments of Europe, and the landmarks of a country's history. It is to be feared that this conservative tendency is not yet sufficiently indoctrinated into men's minds. Wonderful as are the changes now being effected in Paris, many a time-worn relic of ancient days, associated with French history, has been swept away, for the loss of which the stateliest Napoleonic boulevard can make but poor atonement.

Progress and the requirements of commerce have in like manner made civic prosperity the greatest enemy to the rare old antiquities of London. In Manchester, in Bristol, in Newcastle, and in many other provincial towns, the most splendid specimens of mediæval domestic architecture have been levelled to the ground in order to clear a space for buildings, monstrous in size, and monstrous in taste. It is to be hoped that the tide of destruction is checked at last, and that we are not doomed in England to witness such a spectacle as Thyatira exhibits in the total annihilation of the stately edifices of classic ages.

The town is situated in one of the most fertile valleys of Asia Minor. It is seated in the north of Lydia, on the river Lyceus; and on the road leading from Sardis to the south, to Germa, north. It is 26 miles north of Sardis, and 56 miles north-west of Smyrna. The contiguity of Thyatira and of Pergamos to Smyrna accounts to us for the present prosperity of these places. Communication with the sea-board being easy, the roads good, and the distance short, there is every convenience afforded by nature to the lethargic Turk for conveying his produce to the great port of Smyrna.

Thyatira is embosomed with hills, in the midst of the extensive plain to the north of the river Hermus which is famous throughout the country for its fertility and fruits. Cavalcades of camels laden with the produce of Thyatira may be continually seen threading their way through the narrow streets and bazaars of Smyrna, conveying their loads to the Frankish quarter, to be bartered to the Greek and French merchants. Strabo, in speaking of Thyatira, calls it a Macedonian colony. It is said that Seleucus Nicator gave it the name "Thyatira" because it happened that he was resident there when he received intelligence of the birth of a daughter (*Θυάτιρα*). It is now considered that the assertion of Strabo is incorrect, and that the city, known by a variety of names, existed long before the Macedonian conquests. It probably belonged to Mysia. After the time of Antiochus Nicator it rose into importance, although comparatively little is known of it prior to the Roman conquest of Asia. It is in its conquest that Thyatira first appears as a place of note on the page of history. Turning to the engraving, the reader catches sight of the slopes upon which Antiochus the Great mustered his hosts prior to the fatal battle with the two Scipios that crushed his power, and led to his untimely death. The plain of Thyatira must ever be associated with the name of Antiochus. If St. John has made it a place of interest to the Christian historian, Antiochus has invested it also with stirring interest to the student of ancient history. In that plain, and present in the battle, were three of the most famous men of the second century before Christ—Antiochus the Great, Hannibal, Scipio Africanus. Lucius Cornelius Scipio (Asiaticus), the brother of Africanus, was there likewise; indeed, it was he that commanded the Roman army, Africanus having merely accompanied him in the subordinate capacity of his lieutenant. Upon that field were confronted once more Hannibal and his conqueror! Both the former commanders of the mighty armies that met upon the field of Zama, and there decided the conflict between Rome and Carthage, met again in the plain of Thyatira,





THOS ALLOM, PINX.

A WILLMORE SCULPT.

### THYATIRA.

FROM THE COLLECTION OF G. VIRTUE, ESQ.







and both as friends and attendants upon other generals!

At the present period Thyatira contains about eleven hundred houses and three or four hundred huts. As already stated, it possesses nine mosques, and only one Greek church, if the wretched structure honoured by that title may be admitted to deserve it. There are a few Greek and Armenian priests in Thyatira, which ecclesiastically is under the jurisdiction of the Bishop of Ephesus, who is here entitled *Αρχιεπίσκοπος*. Christianity certainly has a resting-place in Thyatira—it has its priests—it has its church; but anything more miserable than the attitude it assumes it would be hard to conceive. The staple trade of the town is traffic in cotton wool, and in dyed goods. It was the purple dye of Thyatira—its particular commerce—which first brought the place into contact with Christianity. When St. Paul was at Philippi—"On the sabbath day we went out of the city by a river side where prayer was wont to be made, and we sat down and spake unto the women which resorted thither. And a certain woman, named Lydia, a seller of purple, of the city of Thyatira, which worshipped God, heard us, whose heart the Lord opened, that she attended unto the things which were spoken of Paul. She was baptised, and her household," &c. The common tradition of the church has been that Lydia's presence at Philippi, when St. Paul happened to be there, was the direct means of the Gospel of Christ being made known in Thyatira. She and her household having been baptised would be certain to make known the truths which they had learned, as soon as their commercial engagements at Philippi in selling purple stuffs brought from Thyatira had terminated, and they had returned to that place. She, "whose heart the Lord opened," and who received Paul and Silas into her house, may with confidence be assumed to have been the first Christian missionary in Thyatira.

The message to the Church of Thyatira (Rev. ii. 17—29) is the fullest of any penned by St. John. Its phraseology is very remarkable. "Thou sufferest that woman Jezebel, which calleth herself a prophetess, to teach and to seduce my servants." "Unto you I say, and unto the rest in Thyatira, as many as have not this doctrine, and which have not known the depths of Satan," &c. It is probable that these terms are used with the same meaning as "the doctrine of the Nicolaitanes, which I hate," that was alluded to in the description of Pergamos. The same errors most probably affected these neighbouring churches, and the sin of Jezebel was akin to the sin of "the doctrine of Balaam." "Jezebel" is here used as a generic term, just as the "Virgin Daughter," the "Bride and Spouse" are elsewhere used. "When Joram saw Jehu, he said, Is it peace, Jehu? And he answered, What peace, so long as the whoredoms of thy mother Jezebel and her witchcrafts are so many?" As the term "Virgin" and "Virgin Daughter" were symbolically used to express purity of life and purity of religious service—as the term "Bride" was significant of devotion and self-dedication to the service of "one Lord"—so "Jezebel" was a term used to signify infidelity of heart and impurity of life. Such infidelity, we know, abounded among professed Christians in Pergamos; and it is evident, from the expression here used by St. John, that the Christians of Thyatira, in a similar manner, had used their Gospel liberty for a cloak of maliciousness. Self-indulgence seems to have been the besetting sin of these infant Asiatic churches. The "depths of Satan" is probably an allusion to the errors of doctrine coupled with it; for, according to Epiphanius, the faith of the people of Thyatira was corrupted through the teaching of the agents of Montanus, who professed himself to be the promised Paraclete.

That the church in this place became terribly corrupt there can be no doubt; nevertheless, although ancient Thyatira has perished and passed away, the early alliance between commerce and Christianity which planted the knowledge of the Gospel of Christ in this city has survived, and still preserves in modern Ak-Hissar a few who "hold fast till I come."

J. M. BELLEW.

## THE LIVERPOOL INSTITUTE OF FINE ARTS.

### FIRST EXHIBITION.

THE "Liverpool Institution of Fine Arts" is now the only existing Fine Art society in Liverpool. It is not, as many supposed, an amalgamation of the two former societies, but is the scheme of a number of gentlemen who, while being for the most part patrons themselves, take a general interest in the advancement of Art. Towards the close of the last exhibition season the "Society of Fine Arts" and the "Academy" found it necessary to give way to each other in some form at least, and the result was that the supporters of both institutions united in friendly councils, and established the present institution. The artist-members of the Liverpool Academy, though courteously invited and pressed to join, declined; consequently, as the latter will have no annual exhibition, they cease to exert any influence on their profession. Though "outsiders," however, they still keep up their existence as a body—to what end remains to be seen.

The new institution has opened its first exhibition in the Academy's rooms at Old Post Office Place. Doubtless when the new institution has acquired solidity and strength, an effort will be made to obtain a suitable building for future exhibitions. The committee are almost all men of wealth and local standing, and it is not unreasonable to suppose that steps will ere long be taken to raise a worthy structure for this purpose. In forming the new institution the interests of life-members and subscribers were taken into account, and satisfactorily settled; and by admitting the artist-members of the former societies to the full privileges of the above, all differences have been happily merged.

There are twelve hundred and forty works of Art exhibited, one-fifth of which are by foreign artists resident in France, Belgium, Holland, and Germany. Foreign Art rarely appears in such strength in any British exhibition as it does in this. In addition, two hundred acceptable pictures were at the disposal of the hanging committee, but space could not be found for them. As it is, the walls and staircase are crowded to the very entrance.

The following pictures, exhibited at the Royal Academy this year, are on the walls of the present exhibition:—"Burial of a Christian Martyr in the time of Nero," by E. Armitage; "Taking Notes," by Sant; Holman Hunt's portrait of the Right Hon. Mr. Lushington; "Desdemona's Intercession for Cassio," by H. W. Pickersgill; "Musie," by S. A. Hart; with contributions by F. R. Lee, A. Cooper, J. B. Pyne, J. W. Oakes, F. Leighton, and others. A large fruit piece by Lance, "The Heirloom," occupies the central place of honour. In the water-colour department there are some fine specimens, among which is Mr. Tidey's large historical drawing of "Christ blessing Little Children." It cannot, however, be said that the present exhibition is fertile in high-class pictures. Strange to say, the only historical work which, by its treatment, can be considered as such, is a picture by a lady, "The Escape of Lord Nithsdale from the Tower," by Miss E. Osborn, approaches the vigour of E. M. Ward's paintings of this class. This picture is well hung, and proves, on the whole, the superiority of lay hangers to the professional triads which are yearly elected by academic bodies.

Some of the foreign pictures are deserving of more detailed notice, as they are for the first time exhibited in England, but our space prevents us. "Lost Labour," by G. Schesinger, is more English in its look than any of the other pictures by foreign artists. It represents a liveried domestic of last century, grown portly in his master's service, making love in an imploring attitude to one of the young housemaids, who leans upon the back of a chair in a callous mood. He is evidently conceited enough to consider that his scarlet coat, powdered wig, and clasped hands, will ensure him success; if not, it is apparent that he is a too comfortable-looking individual to allow a refusal to pain him much. Perhaps this is the most attractive of the foreign pictures exhibited in the rooms; but there are others well worthy of note.

For obvious reasons the artists of local note are not in strength this year; but we must not omit to notice a half-length portrait of a Liverpool merchant, by Mr. J. Robertson, of the Liverpool Academy. This portrait is one of the finest specimens of colour in the gallery, and has evidently been finished with great care. The works of the other artists have to be carefully looked for, owing, for the most part, to their Pre-Raphaelite nature. "In a Wood," by John Lee, is a large picture of photographic finish, but not strong enough in shadows. Another ambitious picture, by the same artist, is entitled "The Book-stall," which, though exhibiting the "leathery" tendency which is a fault of one branch of the Pre-Raphaelites, demonstrates capabilities for better things. The other artists who exhibit pictures noticeable for their care and finish are Messrs. J. E. Newton, Bond, and Davis. The department of sculpture is more prominent this year than it usually is in Liverpool exhibitions.

If the exhibition is to be judged by the amount of pictures sent in—which for the most part display cleverness and versatility, but the greater part of which are scarcely admissible to the first rank—it must be considered a successful one. As an inaugural exhibition it might, however, have secured the wider co-operation of London artists. There is no important work which can take precedence in the spectator's estimation. We can scarcely suppose that the cessation of the prize system has had anything to do with this; yet many will consider that the new institution has made a judicious beginning in the discontinuance of the prize. In the strife for precedence between landscape and portraiture, between historical and domestic, between Pre-Raphaelite and Post-Raphaelite, it is at all times a matter of difficulty to make an award without endless grumbling accompanying it. It would seem, therefore, that the Liverpool Institution has taken warning from past experience.

## CORRESPONDENCE.

To the Editor of the "ART-JOURNAL,"  
THE LIVERPOOL ACADEMY.

SIR,—I shall esteem it a favour if you will allow me space for a few words in explanation of the changes which have taken place in the management of the Liverpool Exhibition.

A statement in a late number of the *Art-Journal* has probably led many to suppose that there is an amalgamation between the Liverpool Academy and the Liverpool Society of Fine Arts. Such, however, is not the case: there is no amalgamation. The members of the Liverpool Academy have, for the present, discontinued their own exhibition, and will not take any part in managing the forthcoming one, but they remain together as a society of artists.

The Liverpool Society of Fine Arts, on the other hand, no longer exists; it is, as a society, entirely broken up; but some of its leading members are upon the committee of a newly-formed society, who will conduct the forthcoming exhibition under the title of the Liverpool Institution of Fine Arts. The committee of management consists of twenty-four gentlemen, not artists.

And, lastly, Mr. J. T. Eglington, the late secretary to the Academy, has left the Academy, and taken the acting secretaryship of the new institution.

I remain, yours, &c.,  
JAMES PELHAM, JUN.,  
Secretary to the Academy.

Liverpool.

[We believe Mr. Pelham's statement to be substantially correct; the paragraph in the *Art-Journal* which has called forth his letter was written under the impression, and with the earnest hope, that the differences between the two Art-corporations of Liverpool were healed, and that the public would have evidence of this in the exhibition of the Institution of Fine Arts. It is much to be lamented that the elder association—the Academy—should continue to refuse the right hand of fellowship held out by their younger brethren.—ED. A.-J.]

## THE BIRMINGHAM EXHIBITION.

We are reluctantly compelled to postpone our notice of this Exhibition.



## ART IN IRELAND, SCOTLAND, AND THE PROVINCES.

DUBLIN.—The head-mastership of the School of Art in this city will soon be vacant by the retirement of Mr. McManus, whose pupils propose presenting him with a testimonial.

GLASGOW.—The recent minutes of the Department of Art are creating much stir among the friends and supporters of the School of Art in this city; the withdrawing of the grant is regarded as most unfavourable for the future welfare of the institution.

BRADFORD.—The committee for erecting a statue of the late Richard Oastler—whose name will long be gratefully remembered in the large manufacturing districts for his exertions on behalf of children employed in the factories—have given Mr. T. B. Phillip, of London, the commission to execute it. The design takes the form of a group, of which the figure of Oastler will be the centre. The memorial is to be of bronze.

BRIGHTON.—The annual exhibition of the Society of Artists established in this fashionable watering-place was opened in the month of September, with a collection of upwards of four hundred works of Art of various kinds. Following the example of the Royal Academy—one, however, which would be "better honoured in the breach than the observance"—the opening of the exhibition was preceded by what is termed an "inauguration dinner," presided over by the Mayor of Brighton, and attended by a considerable number of the inhabitants. The contributions to the picture gallery of the works of London artists were few; among them were included E. M. Ward's small *replica* of 'Charlotte Corday going to Execution,' 'The Penitent,' W. E. Frost, A.R.A., A. H. Weigall's 'Elaine,' R. Collinson's 'Summer Ramble,' 'The Last of the Abencherages,' by H. Tidey, 'Dublin Bay,' by E. Hayes. The local artists muster strongly, the more prominent being R. H. Nibbs, with marine and coast scenes; the brothers Earp, Bennet, Mason, G. De Paris, P. W. Woledge, J. H. Scott, and others, with landscapes, architectural subjects, &c. &c. The exhibition, upon the whole, is considered good; we trust it will prove more peculiarly successful than previous occasions seem to have done.

KIDDERMINSTER.—A lecture on "The Origin and Intention of Schools of Art" was delivered on Thursday, 17th September, at the Public Rooms, Kidderminster, by Mr. Joseph Kennedy, master of the School of Art. The lecture was well attended, and at the conclusion a vote of thanks to Mr. Kennedy was proposed by the Rev. Edward Parry, and carried unanimously.

LIVERPOOL.—A new application of enamelled slates, says a Liverpool paper, has been introduced by Mr. W. O. Carter, of Norton Street, from the design of Joseph Boulton, Esq., architect, at the entrance to Messrs. Agnew and Son's exhibition rooms, Liverpool and London Chambers, which will repay inspection, it being a most beautiful imitation of the costly serpentine marble.

NORWICH.—At a recent meeting of the town council, the subject of the School of Art was brought under notice. Mr. Field formally announced that the government had taken away fixed payments to the amount of £105 per annum, and had given them payments depending upon examination, which would probably bring them in about £12 10s., leaving something like £95 short. The result must be that unless the citizens were prepared to make up that deficiency, the corporation must stop their School of Art. The principle upon which the Department was making allowances to the country, it seemed to him, was so devised as to keep all the money for South Kensington, in order to avoid the necessity of their going to government for more money. The mayor recommended that proper notice should be given, so that the whole matter might be brought before the corporation in a regular manner.

SHEFFIELD.—We regret to hear that Mr. Young Mitchell, the able master of the Sheffield School of Art, has been compelled by ill health to resign.

SUNDERLAND.—The School of Art in this town, though only two years of age, has ceased to exist.

WINCHESTER.—It is in contemplation to restore the fine ancient Cross in this city. Mr. Gilbert Scott, R.A., has been applied to with reference to undertaking the work.

YORK.—The annual meeting of the School of Art has been held in the rooms of the school, the Archbishop in the chair. His Grace said he could not sympathise with the report, and the sanguine language in which it spoke of the stride which the institution had made from 99 to 111 pupils. In the course of his address he alluded to the demand for beauty in the market. They might depend on it, he remarked, that "ugliness was going out of fashion."

## MINOR TOPICS OF THE MONTH.

MR. HENRY COLE, C.B., has made the following appointments in the Science and Art Department, South Kensington:—Mr. G. Wallis, late master of the Birmingham School of Art, has been appointed an assistant keeper of the Museum; Mr. R. H. S. Smith, M.A., has been promoted from an assistant keeper to be keeper of the Museum, and in charge of the Educational Museum; Mr. C. B. Worsnop, clerk to the travelling collection, to be an assistant keeper; and Mr. R. Laskey, clerk to the Art Library, to be an assistant keeper in charge of the Art Library. Mr. George Wallis, who is described as *late* master of the Birmingham school, ceased to be master of that school several years ago. It reads better, however, so to describe him than as "*vindicator of photographs*," the office he has held until now in the Department of Science and Art. Yet all persons except "my lords" and their viceroy knew that in Mr. Wallis they had an officer capable of discharging the highest duties as Art teacher; for that reason they placed him in the position of photograph seller—a post which the humblest of its porters might have filled. Few men in England are better acquainted with the requirements of Art-manufactures, or of the way in which such requirements may be best administered to. He has, however, we believe, no pretensions to familiarity with antique works, and is certainly not so well qualified for the position of "deputy keeper of the Museum" as for other posts in "the Department;" therefore he is made "deputy keeper." Who "Mr. R. H. S. Smith, M.A." is we cannot pretend to say. Mr. Henry Cole is no doubt aware of some peculiar fitness on his part (nobody else is), and so appoints him in the room of Mr. Robinson, F.S.A., &c., late keeper. In Mr. Robinson the public had a servant eminently qualified for the duties that devolved upon him. It is to his indefatigable industry, no less than to his sound and matured knowledge, that we are mainly indebted for the value of the Museum. The "Loan Collections" were of his gathering; he has the confidence of every collector in the kingdom. The reasons for his dismissal are as yet secret; it is impossible, however, that the annual grant will be passed by Parliament without inquiry why and wherefore this valuable public servant has been shelved by being converted into a sort of referee when purchases are to be made—retaining his original salary, and being consequently—silent.

MR. SHEEPSHANKS has died "full of years and honours," although none of his honours were derived from his country, except those that will be recorded in its history of Benefactors. He lived long enough to witness much of the happiness he had bestowed and the good he had done: the value of his gift will endure as long as Art is a blessing. Glory to his name, humble though it be! His biography can be neither long nor varied; we shall, however, endeavour to do justice to his memory.

"THE INTERNATIONAL BUILDING."—It is said that the building has been sold to the "Alexandra Park Company," to make at Muswell Hill a "rival" to the Crystal Palace. "Hyperion to a satyr!" The domes have been stripped of their glass, but at South Kensington there is little or no other evidence of demolition.

THE ROYAL ACADEMY.—We learn with much regret that the Council of the Royal Academy have refused to admit ladies as students in the schools. This resolution can be defended on no grounds whatever, but is discreditable to the members equally as artists and as gentlemen. Moreover, a very large number of the most attractive works in the exhibitions are the productions of ladies; we need mention only those of Mrs. Ward, Miss Osborn, Miss Solomon, and the Misses Mutrie. Art is not the only profession in which women have of late years achieved distinction: and to exclude them from the means of attaining it by help of the Royal Academy is equally irrational and unbecoming. When the Academy has been reformed, and wisdom pervades over its councils, women will not only be received there as students but as members.

Members of the Royal Academy women have been, and will be again.

THE INAUGURATION OF THE STATUE OF THE PRINCE CONSORT, at Guernsey, has been almost as great a triumph for the sculptor—Joseph Durham—as was the ceremonial of uncovering the group in the Horticultural Gardens. To honour the occasion, all the magnates of the Channel Islands assembled. It was a very grand affair, "the procession" being composed of the naval and military, the several institutions, schools, and clubs, and, in short, nearly the whole population of Guernsey and its island-sisters—the Lieutenant-Governor presiding. We may imagine the modesty of the artist being somewhat tested when, just as a band of mariners "unveiled" the work, his Excellency, taking Mr. Durham by the hand, thus introduced him to the crowd—"Here is the sculptor of the beautiful statue about to be displayed to the eyes of all. I am proud and happy to call him my friend." Truly Mr. Durham has had two great days, such as have rarely fallen to the lot of a British sculptor.

THE HEART OF ENGLAND was glad to know that Her Majesty the Queen was present at the inauguration of Marochetti's statue of the Prince Consort, at Aberdeen, on the 13th of October.

THE ROYAL WEDDING PRESENTS, the various beautiful and costly gifts that were presented to the Princess of Wales on her marriage, and which her Royal Highness was so graciously pleased to exhibit to the public at the South Kensington Museum, have been admirably photographed by Thurston Thompson; and the photographs, which are large and important, as well as admirably executed, have been published by the London Stereoscopic and Photographic Company. These photographs are twenty-five in number, and they comprehend all the more important "presents." Nothing can surpass the brilliancy of these fac-simile jewels, or the fidelity with which every individual object is reproduced, so that these photographs constitute a permanent exhibition of one of the most interesting collections that ever was formed. To goldsmiths such pictures as these are peculiarly valuable, both as portraits of triumphs in their art and as most suggestive authorities for study. Amongst the most interesting of this group we may particularise the photograph of the diamond and opal ornaments, arranged and set from designs by the lamented Prince Consort; and the beautiful set of jewels presented by the King of Denmark, which includes the famous Dagmar Cross. Another most attractive pair of photographs are those from the portraits of the Prince and Princess Frederick William of Prussia, the originals of which, painted in oils and set in jewels, were presented by their Royal Highnesses themselves. We cordially commend these fine works to the attention of our readers, and we congratulate the Stereoscopic Company on the triumphant success with which they have produced them.

RAFFAELLE'S CARTOONS.—Mr. Tegg has recently issued a series of engravings of these celebrated compositions. We assume the prints to be reproductions of those executed by Lepiecié, Claude du Bose, and others, whose names they bear, early in the last century; for we can scarcely suppose the original plates still in existence, though they may be. On the other hand, if they are not extant, the policy of re-engraving them must be questionable, as they are far inferior to those executed by Holloway, sets of which, in excellent condition, the plates having been retouched, might latterly be purchased for one guinea. What Mr. Tegg's series sell for we know not, but doubtless far below this sum; if so, they are sure to find their way into the abodes of those possessing only limited means, as they deserve to do, if only for the sake of the subjects.

THE LIONS!—The public was agreeably surprised during the past month to find a huge "boarding" placed round Trafalgar Square. It was received as evidence that Sir Edwin Landseer had awakened from his sleep, and that the lions were about to be in their places. Soon, however, it was ascertained that the pavilion and not the painter was busied in finishing the very ill-used locality, and the public was doomed to another disappointment.



**STATUE TO EARL FORTESCUE AT EXETER.**—A statue has been erected to the memory of the late Earl Fortescue, K.G., at Exeter. It is executed in Sicilian marble, by Mr. E. B. Stephens, one of the many "first-class" artists to whom Devonshire has given birth. The earl is represented in the act of speaking, his left hand resting on his hip, and his right firmly grasping the robe in which he is habited. Around his neck is the Order of St. Patrick, and the left leg, which is advanced, exhibits the Garter. The base of the statue is of Devonshire granite, and was cut by Messrs. Easton, of Exeter. Messrs. Ware and Son, builders, of Exeter, gave the foundation upon which the memorial rests.

**MR. MULREADY, R.A.**—As already stated in our columns, it is proposed to form, in the spring of next year, at the South Kensington Museum, an exhibition of as complete a collection of the works of Mulready as it is possible to get together. The assistance of proprietors of the artist's works is invited. An exhibition of Mulready's drawings and pictures took place, in 1848, at the Society of Arts, Adelphi; but since then his works, and especially his life-studies, have largely increased. A nucleus of a complete collection already exists at South Kensington in the numerous pictures and drawings given to the nation by Mr. Sheepshanks and Mr. Vernon. An excellent photograph of the great painter was taken by Messrs. Cundall and Downes a few months before his death. It is an exceedingly agreeable likeness, and is issued in two or three sizes.

**MRS. J. E. FREEMAN**, a lady whose works in sculpture are well known and highly estimated in Rome, where she resides, has brought to England several models of very great excellence, which she desires to submit to British producers of Ceramic Art and of works in silver. They are principally groups of children, auxiliaries to vases, &c., modelled with great ability, and arranged with rare skill, being in all varieties of attitude. Her chief production is a large vase, at present in wax; it consists of about thirty figures surrounding a vine, the little ones having partaken freely of the juice of the grape, and exhibiting its effects—from the external signs of mere joyousness, to the influence that extends the drinkers at the foot of the tree; thus teaching a lesson somewhat akin to that of the helots of Sparta. The work is unquestionably one of exceeding merit, modelled with a free hand, and exhibiting rich fancy as well as thorough knowledge of Art. We know of no artist so perfect in delineating children.

**NEW DESIGNS FOR MONUMENTAL MEMORIALS.**—Our attention has been invited to a collection of perfectly new and original designs for monumental memorials of every variety of character, and suited as well for erection within churches as for the requirements of cemeteries and churchyards, by Mr. J. Forsyth, sculptor, of London. They are the designs that have been long and greatly needed, and they can scarcely fail to effect a decided improvement in the memorials that are generally in use. Mr. Forsyth has not published his collection of designs, but he is prepared to send them to persons who may apply to him; and he also has circulated them through a wide circle of friends. We may add, that Mr. Forsyth, whose clever and effective works obtained two medals at last year's Great Exhibition, has already produced a numerous series of monuments, all of them of singular merit, and all of them distinguished by their suitableness both as commemorative memorials and as accessories of ecclesiastical edifices. Mr. Forsyth is also an architectural sculptor, and at the present moment he is engaged upon many important works, all of them of great beauty, for the restoration of Chichester Cathedral. In a concise circular that he has issued, we observe that Mr. Forsyth specially adverts to the introduction of Heraldry into his monumental compositions; and he states that the superintendence of the heraldry in his monuments has been undertaken by his friend, the Rev. Charles Boutell, the author of the manual on that subject which was recently reviewed by us in the columns of this Journal.

**THE WINTER EXHIBITION.**—Mr. H. Wallis will open this exhibition on or about the 1st of November, at the gallery in Pall Mall. His efforts last year were eminently successful, and

we cannot doubt that the approaching exhibition will be of great excellence. Few men have better opportunities of collecting good works, and none have more experience in ministering to public taste. His exhibitions have, indeed, become paramount among the Art-attractions of the Metropolis, while they are of high importance as marts where the true works of artists may be obtained without peril of fraud.

**A NEW ART-FASHION.**—At the funeral of Professor Cockerell it startled the attendant crowd to notice that each of the pall-bearers, as he advanced to meet the body, had a circlet of yellow *immortelles* thrust into his hand, which he was expected to hold, while with the other hand he held the pall. The effect was by no means solemn or impressive; it gave a theatric rather than a dignified character to the solemn scene, and made the eight eminent artists and architects look ridiculous. The mistake was not of their making; it was a whimsical fancy on the part of the "funeral furnisher," and will not, we hope, be accepted as an example. It is said that after the burial an unseemly squabble took place for the wreaths, which ought to have been returned to the undertaker, with the cloaks.

**THE NEW NATIONAL ART TRAINING SCHOOLS** of the Science and Art Department, at South Kensington, were opened for public inspection on Friday and Saturday, October 2nd and 3rd. These schools, which are in immediate connection with the Museum, have been erected from the designs, and under the direction, of Captain Fowke, R.E.—that fortunate "officer of skill and experience in the art of construction." The new edifice appears worthy of high commendation, and we regret that want of space this month should compel us to postpone a detailed notice of it, together with such remarks as we desire to make upon the "Art Training Schools," for which it has been built at the public cost.

**COLONIAL AND FOREIGN WOODS.**—Amongst the most interesting as amongst the most conspicuous objects in the colonial department of last year's Great Exhibition, were the numerous specimens of the various native woods that constitute such an important element of the commercial wealth of those distant lands. The display of these woods imparted a fresh stimulus to both the importation and the demand for these beautiful, varied, and eminently useful natural productions. The value and effectiveness of the woods that are grown both in our own colonies and dependencies and in many foreign countries, have long been known and appreciated by several leading producers of the higher orders of furniture, as in the instance of Mr. Levien, of Davies Street, whose admirable Art-manufactures have been noticed with deservedly high commendation more than once in our pages. These colonial and foreign woods also are naturally greatly esteemed by all who are expert in the use of the lathe. The Messrs. Fauntleroy and Co., of Bunhill Row, who exhibited the remarkable model of the Royal Exchange, at South Kensington, have of late very considerably increased both their small specimen slabs and their regular stock of these woods; and so extensive have been their researches, and with such energy have they formed a widely spread connection, that they are able, with comparatively little difficulty, to supply a collection containing no less than seven hundred varieties. Sir William Hooker, of the Kew Gardens, has been a valuable auxiliary to these indefatigable collectors and importers.

**THE BANNER OF H.R.H. THE PRINCE ALFRED, K.G.**, emblazoned with his arms, has just been placed above the stall of the Prince in the Chapel of St. George, at Windsor, amongst the other banners of the Companions of his Royal Highness, the Knights of the most noble Order of the Garter. Our sailor Prince bears the royal arms, as they are borne by his royal mother, differentiated only with a *label of three points argent, charged on the central point with a cross of St. George, and on each of the other two points with an anchor azure*. Over all, on a shield of pretence, the banner of the prince bears the arms of Saxony. In consequence of the absence of Garter-King-at-Arms from London, this most interesting banner was fixed in its becoming place by William Courthope, Esq., Somerset Herald and Deputy Garter. Long may it be displayed in

all honour, the banner of a most noble Knight and of a "Prince indeed."

**PAINTED WINDOWS OF GLASGOW CATHEDRAL.**—Our contemporary, the *Athenæum*, has been led into erroneous as well as unfair statements regarding the heraldry in the painted windows of Glasgow Cathedral, and its comments are by no means justified by the facts of the case. In accordance with ancient precedent, the donors have been privileged to place their arms in the windows which they presented to the cathedral. The best authorities in Great Britain were consulted as to the most appropriate forms for the arms, and our best living designer for heraldic glass-painting painted the designs which regulated the general forms of this part of the windows throughout the entire cathedral. Lithographed copies of these designs were sent to the donors, who were required to adhere to the forms thus carefully prepared. Some of these gentlemen, in ignorance of those acts of parliament which regulate the right of bearing arms, and who had not matriculated in the Lyon Office of Scotland, inserted arms in their windows to which they erroneously supposed themselves entitled. There has been no question of "false emblazonment," far less any "charlatanism," as most uncourtously stated. The attention of donors has been drawn to the irregularities which they have committed in adopting these arms without authority, and we have every reason to believe that the representations of the officials of the Lyon Court have been received with respect. We may at a future time comment on what are apparently studious misrepresentations of the great work that has been carried out in Scotland.

**FEMALE STUDENTS IN SCHOOLS OF ART.**—It is stated that the monies collected at South Kensington for admissions to see the wedding gifts are to be expended in endowments of two "scholarships" (whatever the word may mean), to be "held by the two most eminent female students of the Schools of Art throughout the country." The amounts are not given, nor is it said in what form they are to be applied. It is something, however, to find "my lords" patronising "female students," after their efforts to put a stop to the Female School in Queen's Square.

**SOCIETY OF ARTS—ART-WORKMANSHIP PRIZES.**—It appears that seventy-two works, "embracing nearly all the heads under which prizes were offered," have been sent in for competition. But inasmuch as the Society's rooms are undergoing extensive repairs, these seventy-two works cannot be exhibited. It is, we think, to be regretted that competitors did not receive timely notice of this *contretemps*.

**TELBIN'S DIORAMA OF THE HOLY LAND**, of which we gave a detailed notice some months ago, when it was shown at the Haymarket Theatre, is now exhibiting at the Egyptian Hall, where it is deservedly popular.

**CONSTABLE'S 'LEAPING HORSE.'**—There is a story "going about," that will probably be heard in detail in a Court of Law, concerning this picture. Meanwhile, Mr. White, of Brook Street, who is the owner of the original, greatly desires to obtain information relative to the "whereabouts" of a copy of it, made by Mr. F. W. Watts some twenty years ago, and which was seen in London a few months back.

**MESSRS. DEFRIES**, the famous manufacturers of chandeliers, have recently executed five large brilliant and costly candelabra, to decorate a Hall in Calcutta. They are worthy of a more detailed notice than we can this month give them.

**M. BARKINTON**, of Berners Street, an accomplished artist—native, we believe, of Denmark—having been commissioned by the Danes resident in England, to produce a work to be added to the wedding-gifts to the Princess of Wales, is executing a vase in silver, which, when completed, will vie with the best Art-works of modern times.

**CAUTION TO ARTISTS AND THE PUBLIC.**—A person has been addressing, personally and by letter, various artists and others, pretending to be authorised by the Editor of the *Art-Journal* to offer insertions, reviews, &c., in that Journal, at the same time asking for subscriptions for some work of which he is, or assumes to be, the author. It is scarcely necessary for us to say that such pretence is a fraud.



## REVIEWS.

A CHART OF THE HISTORY OF ARCHITECTURE; showing, under the similitude of Streams, the rise, chronological sequence, relations, and periods of the various known styles of all countries and ages. By SAMUEL HUGGINS, Architect.

THE COURSE AND CURRENT OF ARCHITECTURE. By SAMUEL HUGGINS, Architect. Published by JOHN WEALE, London.

It is the intention and the desire of Mr. Huggins that his chart of the "History of Architecture" and his agreeable little volume on the "Course and Current of Architecture" should always be associated with one another—as he would say, that they should flow on together, each one always illustrating and increasing the effectiveness of the other; at the same time he has endeavoured so to endow them both with the power of speech that, should they ever part company, they would still have no difficulty in making themselves understood. We consider that Mr. Huggins has completely succeeded in his plan, so that, while we hold it to be decidedly desirable that his book and his chart should voyage together, we can safely commend either book or chart to the attention of those who may prefer to form an acquaintance with only one of them.

The chart, which is exceedingly well drawn and most carefully executed in chromo-lithography by Messrs. Day, is an entirely new application of an old idea—that is to say, the well-known similitude of a group of streams, rising from some remote and dim fountain-head, and ramifying as they flow on into many fresh channels, is here for the first time applied to the history of architecture. These streams are styles; and they are historical and significant throughout their course, as they appear sometimes confluent and sometimes divergent, now solitary as the Nile, and now clustered in close contact like the Amazon; here bending westward, and there bearing eastward toward the sun-rising. By such means as these the chronological succession and the developments of the styles of architecture, or, as they may be perhaps still better designated, of the architectures of the world, are truly shown; and their arrangement, with regard to their own geographical position, both absolute and relative, from east to west, is indicated at once correctly and in a manner easy to be both understood and remembered. The colouring of the streams also, as well as their forms and courses and systems of aggroupment, is intended to convey a meaning peculiarly its own, showing how various influences told upon the gradual development or upon the decline of styles of architecture, and suggesting the combinations of various elements in the formation of such styles. The great fault of the chart is the period at which its streams are stayed in their course; they flow on till the year 1800, and there, just where they are on the point of attaining to their highest present interest, they encounter a border-line beyond which they have no power to pass. As this is really a very serious defect in his ingenious and useful design, we trust that Mr. Huggins may be induced to add another half century to a second edition of his chart.

The volume, which in its primary aim is a companion and a key to the chart, supports our plea for a prolongation of the streams of the chart itself, since it is summed up with a very decided essay upon our own architecture—the architecture of this present second half of the nineteenth century here in our own England. The contents of this volume have in part previously appeared in the columns of our contemporary the *Building News*. They consist of a series of concise but clear sketches of all the known architectures of the world, the divisions of the work arising entirely out of the nature and requirements of the subject, with a view to render the disposition of the several styles and their relationship and mutual influence as clear and conspicuous as possible. These essays want only illustrations to render them complete, as far as they are designed to go; and, even without such important auxiliaries as engraved examples, Mr. Huggins has succeeded in producing a series of eminently graphic treatises on the course and current of architecture. His book possesses the advantage of being small in size, and yet it contains a great amount of valuable information conveyed in a pleasant manner. This work is not a rival to Mr. Fergusson's "Handbooks;" but while it may sometimes be accepted instead of those more copious volumes, it will generally lead on its readers to compare the views of the author with those of Mr. Fergusson, while it will certainly enhance the value of Mr. Fergusson's woodcuts.

We have pronounced no opinion upon the views that are held and decidedly expressed by Mr. Huggins, as he treats of the "Course and Current of Architecture." We leave, however, with our readers a sufficiently intelligible indication of the stream in which the architectural views and opinions of Mr. Huggins flow, when we state that he is a devotee of the Italian Renaissance, and that, as such, he pronounces the Gothic to have "died out" long ago. We ourselves are unable to subscribe to all the articles of architectural faith held by Mr. Huggins, and more particularly in the instance of the English architecture of our own day, in which we differ from him *toto celo*. We must decline to recognise in any eastern stream flowing towards us directly from the east, the fountain-head of our north-western architecture. On the contrary, we believe that our architecture, to be noble in itself and truly our own, must bear a decided northern impress, while it may also admit much of refinement from southern and eastern influences. But this is a broad question, not now to be discussed; Mr. Huggins has plainly made known his sentiments upon it, and we advise those who are interested in the subject to hear what he has to say—that is, to read his "Course and Current of Architecture."

"BON JOUR, MESSIEURS!" Painted by FRANK STONE, A.R.A. Engraved by H. ROBINSON. Published by McLEAN & Co.

This is a very charming print, one of the best legacies of the artist; it is, indeed, the last picture he painted. It represents a family of Brittany homeward bound from market, their baskets empty and their spirits light; prettier or more joyous faces could be found nowhere on earth. The matron listens, evidently with sharp ears, to the gossip of the merry maidens in the rear. Some thoughtless children are scattered about the cart, while the old horse that drives it is burthened not only by the driver but by the housewife, who looks very content as she draws near home. The title is explained by the shadows of passing travellers, thrown across the path, and who are supposed to greet the peasants. The picturesque costumes augment the interest of the scene. Altogether the engraving is a most pleasant acquisition; it is one that may bring cheerfulness to a household, for the story is redolent of enjoyment. The engraver, too, has done his part well; it is a free and open but carefully finished work, in the mixed stipple and line manner, and may be regarded as a worthy monument to the memory of an artist who died too soon.

A SERIES OF PORTRAITS OF INVENTORS OF MACHINES FOR THE MANUFACTURE OF TEXTILE FABRICS. Published by T. AGNEW AND SONS, Manchester, Liverpool, and London.

How much of the commercial greatness and the wealth of this country is due to the eight men whose portraits are embraced in this series, is far beyond our computation. Last year, as stated by Mr. B. Woodcroft, of the Great Seal Patent Office, the number of steam-looms in Great Britain was within eight of 400,000, driven with a power of 294,000 horses, and employing 451,600 workpeople, in 2,887 factories, containing 30,387,457 spindles. A notion may be formed of the extent of some of the fancy branches of the trade, from the fact of one firm in Glasgow employing 26,000 persons in sewing or embroidering muslins, the total number employed in the town being 110,000. It was affirmed in 1857 that the quantity of goods there manufactured was so great, that if they had to be bleached in the old way, by exposure to the air, the whole surface of Great Britain would not suffice for bleaching grounds. These statistics are perfectly overwhelming; it is only when the fact is brought before us in this summary way that one is able to realise an idea of the magnitude of a manufacture producing such results, but which seems now, from the present and prospective condition of America, to have "touched the highest point of all its greatness."

And all this vast amount of riches and industry is mainly due, as we have intimated, to these eight "Inventors of Machines"—Arkwright, Cartwright, Crompton, Heilmann, Jacquard, Kay, Radcliffe, and Roberts—the majority of whom, having shown to others the means of amassing millions of gold, died in comparative obscurity and indigence. Kay and Crompton died in impoverished circumstances, though parliament voted the latter a sum of £5,000, which was soon expended in perfecting his inventions. Cartwright spent his whole fortune on his loom, when parliament, in the shape of a grant of £10,000, returned him one-third of it! or, as he was sometimes accustomed to call it, "six and eightpence in the pound." Radcliffe, after being twice a bankrupt, died poor; and Heilmann, a Frenchman, as was Jacquard, left the world in the same pecuniary con-

dition. So it is, and ever will be, that some men sow, while others reap the harvest of their labours. Truly does Mr. Woodcroft, who has written the biographical sketches which accompany the portraits, say—"Had these worthies lived in ancient times, altars would have been erected in their honour, and they would have been worshipped as demigods."

The portraits are well engraved by Mr. T. O. Barlow, from authentic pictures, some of which are in Mr. Woodcroft's possession. To those engaged in the manufacture of textile fabrics they ought to be of especial interest. Copies of the original paintings of the Englishmen, as these cannot be procured, should be placed in our National Portrait Gallery with all those other worthies who have helped to make England what she is.

MISCELLANIES, HISTORICAL AND BIOGRAPHICAL; being a Second Series of Essays, Lectures, and Reviews. By WILLIAM SIDNEY GIBSON, ESQ., M.A., &c. &c. Published by F. AND W. DODSWORTH, Newcastle-upon-Tyne.

The majority of these papers have already found readers through the various periodicals in which they have been published, *Bentley's Miscellany* having furnished the largest proportion. The subjects treated are multifarious, things old and new, places familiar and comparatively strange, men both of good and ill report: all are written in a light and pleasant style, evidencing research, and affording information on topics more or less of a popular character. One of the articles treats of the late International Exhibition, and another of the recent "Art-Treasures" Exhibition at South Kensington: both papers appeared last year in *Bentley*, and, without advancing any new ideas as regards the exhibitions themselves, or their practical results, give a fair and discriminating general notice of the contents of each.

THE BOOK OF THE ROYAL HORTICULTURAL SOCIETY—1862-1863. By ANDREW MURRAY, ESQ., F.L.S., &c. (Assistant Secretary to the Royal Horticultural Society). With Illustrations and Photographs by JOHN LEIGHTON, F.S.A., THOMAS SCOTT, and C. THURSTON THOMPSON. Published by BRADBURY AND EVANS, London.

If any one beyond the pale of the Horticultural Society can have the slightest interest in this magnificently "got up" quarto, we shall feel greatly astonished. Gorgeous, externally, in emerald, mauve, and gold, we opened the volume expecting to find inside something to warrant so splendid a covering, but the jewels are altogether unworthy of the casket, and we are utterly at a loss to conceive what object, except the glorification of the society, Mr. Murray could have in publishing a book on which no expense seems to have been spared to render it useless, or as permanently interesting as a daily newspaper which contains a record of some ceremony that is forgotten almost as soon as the night closes upon it. A brief account of the early history of the society; of its languishing condition till its revival under the auspices of the Prince Consort; the story of the Memorial recently erected to his Royal Highness; and a long-drawn, tedious description of the gardens and their contents—all of which the newspapers have detailed long since,—these constitute the meagre feast set by Mr. Murray in lordly dish.

The redeeming point of the volume are the illustrations: these, both woodcuts and photographs, of the buildings and sculptures in the gardens, are really good—too good for the matter.

I.—PHILIP HOWARD, EARL OF ARUNDEL, CARVING WORDS ON THE WALL OF HIS PRISON IN THE TOWER.

II.—THE LAST MOMENTS OF MARY STUART. Painted and engraved by HENRY BARRAUD. Published by the Artist.

We have here two interesting prints of incidents that circumstances have made "historic." The Latin lines carved by the earl, in 1587, are well known, and have been often quoted: translated they read thus:—

"The more afflictions we suffer for Christ in this world,  
The more glory we shall obtain with Christ in the next."

The last words of Mary Stuart were also memorable: "As thy arms, O Jesu, were stretched upon the cross, so receive me into the outstretched arms of thy mercy, and forgive me my sins."

Both these subjects are admirably suited for Art, and Mr. Barraud has treated them with considerable ability, having studied the likenesses from authorities, and skilfully introduced several accessories that greatly aid the pictured scenes. The prints are effectively engraved, and, together, make a very acceptable "pair."



## THE ART-JOURNAL.



LONDON, DECEMBER 1, 1863.



HE close of another year suggests the duty we owe our Subscribers, to again acknowledge, with gratitude, the very large support which this Work has received for a quarter of a century. This Volume is indeed the *Twenty-fifth Annual Volume of the ART-JOURNAL*, and the *SECOND OF A NEW SERIES*. Of late, our efforts have been mainly directed to represent the *International Exhibition*—to an extent somewhat commensurate with the *Art-wealth* of various Nations it contained. We believe the *ILLUSTRATED CATALOGUE* has greatly contributed to extend its benefits; for that publication has found its way into all countries and into the principal workshops of the World.

We have thus ministered largely to the requirements of *Art-Manufacturers*; and although we shall by no means neglect their interests—to promote which has been our continual and anxious study—we feel that *Art*, in its higher conditions, may for some time to come receive greater space and consideration than it was possible to accord to it during the two years past.

Subscribers will expect that we avail ourselves of all the resources that may be within our reach to secure for the *ART-JOURNAL* the high position it has attained in periodical literature. They will not be disappointed. The best writers on *Art*, and on all matters auxiliary to *Art*, are in zealous co-operation with us: the literary contents of this work will be varied in character, and of value to all classes—to the *Artist*, the *Amateur*, the *Student*, and the general public, as well as to the *Manufacturer* and the *Artisan*; while the *Engravings* by which it will be liberally illustrated will consist of examples of rare merit and skill.

Any announcement of plans in progress we believe to be needless. We have an established place in public confidence as well as in public favour. That place we shall endeavour to retain by every possible effort; grateful for past support, but fully impressed with the knowledge that it can be retained only by neglecting no labour and hesitating at no expenditure on which to ground a claim to the public patronage we have so long and so exclusively enjoyed.

## SCIENCE AND ART.

BY PROFESSOR ANSTED, M.A., F.R.S.

## V.—ON THE GENERAL RELATION OF PHYSICAL GEOGRAPHY AND GEOLOGY TO THE PROGRESS OF LANDSCAPE ART IN VARIOUS COUNTRIES.

IN a succession of brief notices in the *Art-Journal*,\* an attempt has been made to point out the advantage to the artist and the Art-critic of knowing those great natural principles and laws on which the picturesque beauty of landscape must ultimately depend; and now, as a fit conclusion to the series, it is proposed to illustrate in a general way the fact, that not only must the artist and man of taste study nature in a large sense, if he would escape from narrow and conventional views of Art, but that the atmosphere and the climate, the rock and the river, the mountain and the valley, the island and the continent, all have a marked influence on Art, and re-act upon its progress.

We have seen that the styles of scenery of every country must, in great measure, be determined by these natural causes, and we assert that the Art will be influenced in like manner. The artist who lives among mountains will, of necessity, be influenced by them in the practice of his art. Such an artist will acquire an eye for bold outline, strong contrasts of form and colour, and simplicity of effect; while, on the other hand, the inhabitant of the plains will be attracted by, and therefore will chiefly appreciate and represent, the details of composition, and will lean rather to the picturesque than the grand. In a general way this is merely to say, that if a man paints nature at all, he paints rather that which he has known and felt from early youth, than those things that may come before him in later years. And this remark is not the less true because it applies rather to schools of Art and classes of men than to individual artists. Thus, in our own country, individual artists are sufficiently cosmopolitan, and indulge in sufficiently wide flights in search of objects suited to their taste, and the walls of our exhibition rooms are covered every year with representations of continental scenery of various kinds. Still, even here, individual taste and style is more or less governed by the national taste, and not a little by mere conventionalism. The well-worn roads of the great highways of Europe are rarely departed from more than a few miles, and the one or two stragglers are almost lost among the multitude. It would not be too much to say that these stragglers are not very highly appreciated, at least till they have created a taste or fashion. But who could point to half-a-dozen pictures, painted within as many years, in which South African, East Indian, or South American scenery is worthily shown? And even central Germany, Hungary, Spain, and Portugal, the shores of the Black Sea, Southern Russia, Scandinavia, and Canada—to mention only a few countries singularly picturesque—are very seldom visited by English artists. They rarely, in fact, think of landscape scenery unfamiliar to the eye of most of their country people, who have only paid those visits of ceremony to the Continent that every educated person now thinks essential to complete his studies.

It is certainly true—and it is not an unfamiliar truth—that every country has its own physiognomy. England is remarkable for singular varieties of scenery, combining much that is most striking in mountain, lake, river, undulating wooded country, and sweep-

ing outlines of naked hill, with rich pastures, and wide level tracts of cultivated ground. Everything, however, is on a small scale, and each passes the eye so rapidly in crossing our island, as to convey a general impression rather made up of all than influenced by any one. And we have only to look at the geological map of England, and study the peculiarities of climate, to see the reason of this, and its connection with geology and physical geography. The peculiar success of English artists in landscape must certainly be due to this condition of the country; for every Englishman, in whatever part of his country he may be born and live, is affected not only by his earliest local impressions, but by the contrasts and changes of scenery that first come in his way. If he be a resident in the country, he cannot escape from the glorious sunsets, from the tints of autumn in the woods, or from the waving corn-fields. The meadows are always at hand, covered with sheep or cattle; the park, the field, the hedge, and the little rill or larger river of his neighbourhood, the moor and the downs, are always before him, and he cannot but love and admire these varied beauties. Having an eye for colour and form, and a love of nature, as a landscape artist must have, all the ten thousand details which make up the beauties that are around are felt, though they are rarely known or studied, and his style of Art is governed, as it ought to be, and must be, by all these results of the structure of the country. He is not a geologist, but he is perfectly aware that chalk and sand and clay and limestone and slates succeed each other in a certain order; not at all because he knows or thinks of the rock under his feet, or would be much the wiser if he did so, but because each rock is marked by some peculiarity of form, or colour, or vegetation, that his eye seizes, and his pencil represents. Do we suppose that Turner understood the science of his day on the subject of cloud and atmospheric effects, or that, if he did, he could have understood and explained his pictures? Certainly not. Turner saw and felt as an artist. His eye caught what was the essential point in what he saw, and his genius consisted in his being able so to represent these truths, that they remain lessons to scientific men as well as artists, that will continue to teach so long as the colour shall remain to communicate the lesson. There is a reality about all these representations that would make them valuable studies anywhere; but they are mainly true for England and the western shores of Europe, because there, chiefly, is the atmosphere in a state to admit of all those effects that our great painter so delighted in. It was undoubtedly the physical geography of England, and especially that department of physical geography that is known as meteorology, that induced the condition of air and cloud so marvellously and perfectly rendered by our great artist. Turner was therefore essentially English, of the English school, and could not have been what he was without the means of studying that particular form and aspect of nature peculiar to an insular climate, near a great ocean, and close to a great tract of continental land. No one can say how far the natural genius of a man like Turner might have admitted of modification by a more extended knowledge of principles; but his familiarity with phenomena was certainly almost marvellous.

But we may go much further than this. England is rich, almost beyond any known country, in many varieties of picturesque beauty of scenery, but most of all in the variety itself. The seas round our shores afford studies hardly elsewhere to be found. The sea off the Cornish shores and the Land's End is not the sea off Brighton. That, again,

\* Vide pp. 13, 65, 149, and 193 ante.



is very different from the sea at Yarmouth; and the seas of the Northumberland and Durham coast are equally distinct from those of Yarmouth. Scotland, with its numerous lochs, and inlets, and islands, is different again; and what is there to compare with the wild dash of the Atlantic off the west coast of Ireland? I mention these because they are familiar to all; but there are numerous others with which those who know their own country as artists ought are well acquainted. Wandering on foot alone into every nook and corner, at all times and seasons, the true lover of nature and Art, and therefore the true and earnest landscape artist, is always observing, and always noting, and makes use of his knowledge and experience for the benefit of those whose opportunities are fewer, and whose faculty of observing is less fully developed.

It is certain that Cornish granite has something to do with the whole of Cornish landscape scenery. It is equally certain that the rocks at Brighton, Yarmouth, the Durham coast, and the Scotch and Irish coasts, greatly influence the landscape in each case. But the forms of the coast, and the nature of the rock, also affect the colour and depth of the adjoining sea, to an extent little thought of; the state of the air has marvellous influence on the colour both of rocks and water; the vicinity of a great ocean greatly influences the clearness of the air, and all atmospheric phenomena; and, in a word, there is no escape from the perpetual round of mutual influences produced by every great fact of nature.

And it is equally manifest that the vegetation depends on all these conditions combined, though the extreme dependence of vegetable life on inorganic nature is often not duly considered. The wooded glades and bright green meadows that belong to England, and really mark its scenery, do not exist, and cannot exist, on the Continent, where, if other conditions are the same, the distribution of rain, the dryness of the air, the quantity of sun and cloud, are so different. The farther we depart from the great ocean, the greater is the difference; but it is not because of any alteration in latitude and longitude that landscape scenery is so distinct and characteristic. Climate and soil, and relative position, especially as regards height above the sea and the vicinity of a great ocean, are the really influencing causes.

It is quite impossible that climate, soil, and local conditions should not influence the artist as well as the face of nature. Highly impressive as he must needs be to possess the very qualities that render him an artist, he is most of all liable to the influences of external nature, while his own internal nature must be formed from the types and models presented to him. Turner's skies and coast views, Stanfield's cliffs and water, Hook's deeply coloured but transparent waves, the trees of Birket Foster, the cornfields of Linnell, the bright green grass and vividly tinted sea-weed of Naftel, and the equally characteristic and equally true peculiarities of many of our best English artists, are all absolutely and exclusively English. They belong to the country; they are the result of the re-action of the physical peculiarities of the country on the inhabitant. Just as with regard to the dogs of Landseer, it required the existence of individual character in dogs to enable the artist, no matter what his genius, to acquire so great a reputation in representing it, so a certain individuality and personal character must exist in English landscape, and must be the result of its physical geography to admit of that school of English landscape now so generally recognised as a department of Art.

It may safely be asserted that the great masters of English landscape Art cannot but carry with them something of their own country in their numerous visits to the picturesque scenery of foreign countries. The mode of treatment of Swiss scenery by French and English artists affords a marked illustration of this fact. It would be quite impossible to mistake the two, and the cause is clearly connected with the physical features of England and France, which are so different and yet in each case so important and impressive, as to give the artists of each country a certain mannerism inevitable and not without some value. Without pausing here to describe the difference, it is enough to point it out and remind the reader of the fact, of which indeed there are abundant examples generally at hand, both in our annual exhibitions in London, and in occasional international exhibitions, such as that of last year in London, when every one had an excellent opportunity of comparing the works by the best artists of the two countries, in pictures selected so as to express and illustrate the national taste as well as the opinion of the artist himself.

With many beautiful spots, and much that is very interesting to the lover of the picturesque and valuable to the landscape artist, France is not, as a whole, a picturesque country. It has its beauties, but scenery is not one of them, and the physical peculiarities of the country have not failed to re-act on the French schools of Art. Thus the French artist in Switzerland or on the Rhine sees the country with a different eye from that employed by the Englishman. Rock and precipice, snowy alp and waterfall, river and ruin, village and chalet, each of these has a different meaning to the Frenchman and Englishman, and each suggests ideas of a different kind, dependent very much on the previous education of the visitor in his own country. The result must inevitably be a picture of different class, expressing different feeling, and treated in a different manner. The artist must be seen in the picture as well as the subject.

There is more resemblance between the scenery of some parts of Belgium and some parts of England than between France and England, but there are also great differences. Belgium has little variety, England a great deal; and besides this, the skies are different, and Belgium is without a picturesque coast and sea. The effect is very manifest in the landscapes of the Belgian school, but it is a peculiarity whose full meaning and value is not very thoroughly worked out though worth careful study. What is true of Belgium is also true, to some extent, with regard to Holland.

Italian landscape painters are comparatively rare even at present, and in former times they could not be said to exist. The taste for landscape has hardly reached Italy. Out of upwards of a hundred oil and water-colour paintings sent to England last year to the International Exhibition, there were not ten landscapes, and most of these were either conventional compositions or else were connected with some historical event, the landscape itself not being regarded as important enough to justify a picture. Strange contrast with England, where even in a picture with some historic title it is often the case that everything is really subordinate to the landscape and scenery. But Italy is still too conventional to love even its own exquisite scenery, or to recognise a school of Art in which man shall not have the first consideration.

After England, it is chiefly Scandinavia, a sister country in many respects, that suggests to her artists the portraiture of herself as a worthy object; and though the Art is not

always perhaps at present worthy of the subject, the selection of the scenery affords a very clear and tangible indication of the effect produced by external nature on the mind of the artist. The Scandinavian pictures in the late Exhibition afforded a good illustration of the truth I am endeavouring to inculcate in this article. The Art was the re-action of nature on the artist, and it was evident that the artistic genius, human and personal as it undoubtedly is, had received not only a strong colouring, but had been moulded into form by the power of that nature with which it was surrounded. Not only the pine forests and the naked rocks, not only the snow and the distant snow-capped mountain, not only the fjord and the fjeld, but the expression that pervaded every part of every work was national, and based on external nature. It was the direct result of the scenery in which not so much the individual artist as the people have always resided, and through which they have derived their love of nature. Out of fifty-four pictures from Norway, as many as twenty-two were pure landscape, and many more owed all their interest to scenery. With scarcely an exception, too, they represented home and characteristic scenery. Of the Swedish pictures there was a fair proportion of landscapes, but some were of Norwegian and some of foreign scenery; while of the Danish group the few landscape views were almost entirely woodland. It would not be easy to find a happier illustration of the influence of the physical features of a country on its national Art-taste.

There is no doubt that this influence of nature on Art, among a simple people who have not already acquired a style, is much more marked and much more permanent than in the case of a people whose civilisation is of very ancient date, and who already possessed an Art-history and Art-prejudices when the taste for landscape arose. The same may be said in the case of a people who carry into a new country, having its own physical peculiarities, the traditions of their mother country in these as in other matters. Italy illustrates the former case, and the North American States the latter. Italy never has fairly accepted landscape Art as a subject, for the Art of that country, as of Greece, dates back to times when men seem to have had little love for external nature on her own account. Greece having in the lapse of ages lost many of its traditions, these have now to be revived, a process not easy or rapid, but apparently sufficient to check the growth of a natural taste. Still there is a tendency in Greece to create a school of landscape painting, and there is none in Italy.

America would seem to have been hitherto too young or too busy to have originated a school of Art of any kind. Her artists and sculptors leave their country if they desire to practise Art, and on returning they carry with them the prejudices of the lands they visit. The few exceptions to this certainly indicate a tendency to a style largely modified by the peculiar configuration of North America, and the gigantic scale on which nature is developed there.

Thus, in many countries, this influence of nature in suggesting, creating, or modifying Art, is very manifest and very great. In others, as in Germany, the subject is more complicated, and it would take long to eliminate the disturbing causes, the more so that Germany, as a country, presents no very marked natural features, and its schools of Art are in the main conventional. On the whole, German landscape Art cannot be said to occupy a very prominent place. Spain also, in this respect, exhibits its close relation to Italy and the Italian schools.



That the creation of special Art-tastes is essentially due in every country to natural peculiarities of scenery, may then be regarded as certain, and it remains to show how greatly to the advantage of artists and lovers of Art it must be to recognise this fact and weigh its importance.

In the first place it follows that a close and earnest study of nature, and the endeavour to make out, as far as possible, the relation between different natural phenomena, is a direct advantage to Art, inasmuch as it renders more clear the meaning of the intimate union, a union that cannot be dis severed, existing between the external world and that inner world, so large and capacious in some, so narrow and limited in others, that makes up the individuality of every one amongst us. The more this is known, the greater and more rapid will be the intellectual growth. The man of science will find in this way his capacity for the highest and purest enjoyments marvellously increased, and he will rise from his study of nature a wiser and a better man. The artist will find his intellectual powers strengthened, and the tendency of Art to limit admiration to what is merely the expression of the feelings will be corrected. Art will be elevated, Science rendered more human, and the taste of the general public guided with a steadier hand because with greater knowledge.

It will follow also, from the due consideration of this principle, that the Art-critic will have a new standard of comparison, and thus be enabled to make allowances often greatly needed. Nature does not speak alike to us all; and while some are endowed with the capacity of reading and comprehending lessons in many tongues, others can only appreciate what is put before them in their own way, and to a limited extent. Those who have not varied powers may, however, understand and use very thoroughly those they actually possess, although in doing this they may not be able to appeal to a large audience. There are many whose power thus lies in intensity rather than extension; and if the influence of external nature on an artist is very great, he will perhaps, for that sole reason, be able only to exhibit it in the special manner suggested by that peculiar aspect of nature which he has studied. It is difficult for the English landscape artist to do justice to the works of other artists born in other lands, and whose education has been very different. It is not less difficult for the foreigner who has not visited England, and is not acquainted with all the details of our country, to appreciate fully the vast varieties of truth some of our best artists are capable of delineating.

The great value of landscape Art can only be understood, and its real dignity felt and expressed, by a recognition of the truth I am now endeavouring to set forth and illustrate. Sacred and historic pictures, and even paintings less serious but equally human, are now fully recognised as teaching important truths; and volumes have been written to explain them, where the want of habit of the general public to seek for hidden and mystical meaning is expected to need this assistance. But landscapes also teach lessons, and may be suggestive of much that is valuable. It is to render these lessons more true and more impressive, and to idealise representations of nature, either inanimate or clothed only with vegetable life, that Science steps in and assists Art. A landscape that is the result of some study of nature's methods and laws—that is, a true representation of what the intelligent and instructed artist can teach—is, in this sense, a lesson; it affords an insight into nature's ways, it points out and directs attention to conditions of the structure of rocks,

of the colour of rocks and earth, of the phenomena of air and cloud and distance, that by the unobservant and unintelligent spectator would be passed by without notice. In this way a careful study of rock, such as is not unfrequently seen in the pictures of some modern artists, is invaluable. The drawing and colouring of the rock of Gibraltar, in a recent picture by Mr. Cooke, is in every point characteristic of limestone—of its fracture, weathering vegetation, and a hundred small points. Some pictures by Mr. Lear, also a thoroughly conscientious delineator of nature, are remarkable in the same way. These are named because the pictures happen to be familiar, but many modern artists, both in oils and water-colours, are equally careful, and some are wonderfully successful.

It may be asked by some, how far Art is dignified and improved and rendered useful by these careful representations of detail, and this close study of the physiognomy of rocks and plants. The answer is not difficult. Whoever loves Art and would learn from it—whoever, in other words, respects and admires the best, the highest, and the purest development of human intellect, and the noblest combination of mechanical skill, taste, and deep feeling for the beautiful—must feel and know that the great power possessed by it is safe only when guided and governed by perfect honesty of purpose, and a deep sense of the value of truth in nature. Art is essentially sensuous, and as in the delineation of the human figure the sensuous easily degenerates into the sensual, so in the painting of landscape, if truth is once lost sight of, all that is taught leads only to error and confusion, and a false appreciation of beauty that prevents the victim from fitly enjoying and appreciating nature herself. Art should lead back to nature, as nature is the basis of Art. There should, indeed, be no worship of nature, for Art must not be Pantheistic; but to ensure due appreciation without misdirected enthusiasm, truth alone is sufficient and necessary.

Thus it is that Science and Art should ever advance hand in hand. Each discovery in the former leads to an accession of power in the latter; for, by opening his eyes to some hitherto unfamiliar secret of nature's doings, the recognition of a new fact or law enables the artist to understand more, to tell more, and to learn more. So also each improvement in Art may be suggestive to the man of science, and will, at least, incite him to fresh efforts and closer investigations.

There is clearly no antagonism between accuracy of detail, the result of the closest study of nature, and the freest exercise of the imaginative powers. The greatest and most poetical artists have always been those who have chiefly been remarkable for honest and earnest truthfulness. All the idealisations of such men are based on positive knowledge, or they would become offensive to common sense. There is not one sketch, however difficult of comprehension, that Turner ever painted, that has not a pervading idea, based on some thorough appreciation of a natural law. No one will study such a sketch without profit, although, like some poems and some pieces of music, the satisfaction to be derived from them may be far enough removed from the mere gratification of the external senses.

In conclusion, it may be observed, as illustrating the actual relations of Science and Art, that until some interest was felt by the general public, and by educated people, in pursuits out of which have arisen the science of geology, and the various departments of physical geography, there was really no taste for landscape Art existing among civilised nations. This fact has already been referred to, and however strange it may seem, it is certainly true. Not only do we not find in

classical writers any description in prose or poetry that indicates the smallest approach to enthusiasm in regard to scenery, but even in the middle ages, long after Gothic architecture had brought in a taste for florid ornamentation in one department of Art, there was no real love for landscapes or their representation. Perhaps the very modern appreciation of what we now call fine scenery, and the equally modern power acquired of representing it worthily in oil or water colours, are coincident facts, that have not had due attention paid to them. They clearly bear upon each other. There was no knowledge of the cause of the picturesque, and little attempt to learn anything about nature's ways and methods in matters not directly personal to man. There was equally little admiration for the representation. The state of Science was such as to attract no attention to large classes of natural phenomena, and the state of Art was strictly concordant. Scientific research was attracted to questions concerning the physical history and structure of the earth, and immediately Art came in to learn and to teach. And so it will ever be. Science observes the phenomena, and seeks for the laws. Art recognises the bearing of all that is known on human feelings and sentiments—it creates and idealises, it accepts the phenomena and applies the laws; it suggests much in its turn; and, by connecting all that appertains to the intellect, with that which is derived from, and affects the senses, it secures intellectual enjoyment, and gives a zest to discoveries which would otherwise be barren and lifeless. Art, in one sense, may be said to give vitality to the dry bones of Science. It is the life-blood of the intellectual system. It pervades all science, rendering it healthy and genial, and without it science does not reach the mass of mankind. The great artists of Italy, and of the middle ages—Michael Angelo, Da Vinci, Titian, Rubens, and others—were the most accomplished men of their day in science as in Art. And since then there have been numerous examples of the advantage derived by Art from a knowledge of the principles of Science. Science puts tools into the hands of those who know how to use them, and the artist is, of all men, that one who should wield them most powerfully, and employ them to the highest purpose. If the artist works only by rule of thumb, or practises methods and systems of which he has not learnt the reason or the truth, he will hardly do his work so well as if he were better informed; and thus it is that wide and general, and especially sound information, and a knowledge of principles, will strengthen the hands of the artist in every way. He will do more, for he will have more strength and more tools. He will feel, and therefore express, more, for he will see more deeply into the causes of things. He will see more, for his sensuous vision will be sharpened by intellectual vision; and he will do his work with greater certainty, because he will comprehend the effect that ought to be produced.

The time, therefore, occupied by the artist in studying the laws as well as the facts of nature, cannot be lost. The best kind of education he can have in Science is, no doubt, that which he obtains by personal observation in the field; but he may learn much by reading, and by taking advantage of the labours of those whose lives are spent in learning the causes of those phenomena which he endeavours to render familiar by his pencil. A due consideration even of those few points referred to in the previous articles of this series may afford suggestions, and give cause of thought that will ultimately ripen into useful and abiding work.



## SELECTED PICTURES.

FROM THE COLLECTION OF F. BENNOCH, ESQ., F.S.A.,  
BLACKHEATH.

## THE VISIT TO MELANCTHON.

A. Johnston, Painter. C. W. Sharpe, Engraver.

D'AUBIGNÉ, in his "History of the Reformation," says—"A French traveller, having one day found the Preceptor of Germany reeking his infant with one hand, and with a book in the other, started back in surprise, but Melanethon, without being discomposed, so warmly explained to him the value of children in the sight of God, that the stranger left the house (to use his own words) wiser than he entered it." It is thus that history affords mankind an insight into the hidden life of eminent men, and enables us to judge of their characters apart from their actions on the great stage of the world; while the narratives given by the writer are made use of by the artist for pictures of almost universal interest.

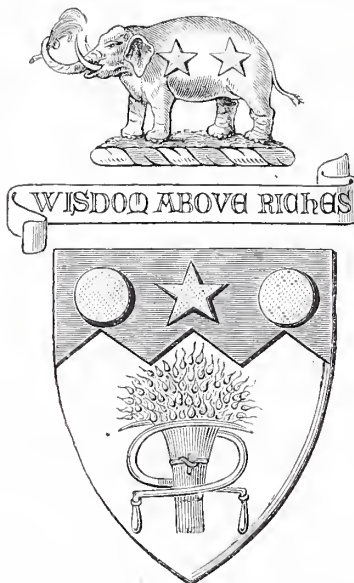
Melanethon, the name by which Philip Schwarzerde is now alone recognised, formed a striking contrast, in his public life, to his brother reformer, Luther: the one, fiery, bold, and impetuous—the other, calm, moderate, and gentle. As an instance of this diversity of disposition, it is related that, when Melanethon's spirits were depressed by persecution, or the slow progress of the principles of his religious faith, Luther, who was fond of music, would sometimes say to him cheerfully—"Come, brother, let us sing a hymn, and defy the devil." And though each carried something of his own peculiar character and disposition into private life, both were almost equally distinguished for their simple, domestic habits, and love of home enjoyments. Melanethon married, in 1520, the daughter of a burgomaster of Wittenberg, about two years after he had been appointed by the Elector, Frederic of Saxony, professor of Greek in the newly-established university of the city. This lady, the artist has assumed, and probably with good grounds, to have acted as amanuensis to her husband, in his theological and philosophical writings, as well as in his controversial treatises on the subject of the reformed church. She has evidently been interrupted in her occupation by the entrance of the stranger—an ecclesiastic, as his costume denotes—and her attention is absorbed by the remarks with which Melanethon addresses their visitor. The composition is of the most inartificial character; the room is but scantily furnished; there is nothing in it to convey the idea of its being the abode of a man whose learning, piety, and independent spirit were then aiding to work out a mighty revolution throughout Europe, and preparing the way to emancipate whole nations from the iron bondage of priestly domination. The figures are agreeably and naturally disposed, though the courtesy which formed so striking a quality in Melanethon's disposition and bearing might suggest that he would not keep his visitor standing during the colloquy. The colouring of the picture is rich, very luminous and transparent, with a most effective arrangement of light and shade, which does not, however, come out so well in the engraving. The light, falling on detached portions of the composition, gives to it a spotty appearance: this is oftentimes almost unavoidable when colour has to be transferred into black and white. The most skilful engraver cannot entirely remedy this fault, without altering the painter's intention: all he can do is to make these strong contrasts as little obtrusive as possible; and here he has had more than ordinary difficulty to contend against, from the comparatively flat background, which he has rendered unusually low in tone to throw greater force into the figures, and prevent their being broken in upon by any abstracting influences.

Mr. Johnston is quite at home in subjects of this kind, to which belong many of his most popular pictures; such, for example, as 'Tyndall translating the Bible into English,' 'The Arrest of John Brown, a Lollard,' 'Family Worship,' 'John Bunyan in Bedford Jail,' and others.

## GRANT OF ARMORIAL INSIGNIA

TO  
A NATIVE BANKER OF BOMBAY.

WE have much pleasure in placing before our readers a sketch of the armorial insignia that has just been granted, with all due formality, by the College of Arms of London to Munguldass Nuthoobhoy, Esq., a native banker of Bombay, which gentleman is also a Magistrate, and a Fellow of the Bombay University. The heraldic blazon of the shield is as follows:—*argent, a bunch of ripe rice proper, banded gules, encircled by two sickles, also proper; on a chief dancettée azure, between two bezants, a mullet or.* The crest is an elephant, represented of his natural colour, standing on a green mount, holding with his trunk a palm branch, and charged on his body with two mullets, as in the arms. This composition symbolises, by means of the rice and the sickles, the industry of the bearer of these arms, and also of his father before him, in providing for their families; and the two bezants on the chief are significantly allusive to the present position of the bearer, as heraldic representatives of gold coins; while the mullet (the special ensign of the Order of the "Star of India") suggests that the banker acquired his wealth through honourable exertions. The elephant, with the motto in English selected by



Mr. Nuthoobhoy himself, "Wisdom above Riches," requires no explanatory comment, except so far as to point out that the mullets are repeated in the crest in order to distinguish it from other elephants, already borne as their crests by different families.

It is pleasant to find a native gentleman, of high birth, good position, superior acquirements, and considerable wealth, thus desiring to take rank amongst the other subjects of the English crown, and to bear arms as they are borne by the gentlemen of England; and it is most devoutly to be desired that such instances of good feeling should be multiplied as much as possible. We trust that many native gentlemen, both in Bombay and in the other cities of India, will follow the example that has been placed before them by Mr. Munguldass Nuthoobhoy, of Girgaum House, Bombay; and we also hope that in every instance the new coat-of-arms may be distinguished by the same good taste and the same true heraldic feeling, which in the composition now before us are so happily conspicuous. The study of heraldry, at the present time so popular in England, has already, as we understand, extended its influences to India, so that it may naturally be expected to attract the attention of those nations who desire to conform to English usages and habits, and who also are disposed to inquire into the history of the country with which they now are so intimately associated.

## "BRISTOL CHINA."

A HISTORY OF THE POTTERY AND  
PORCELAIN WORKS AT BRISTOL.\*

BY LLEWELLYNN JEWITT, F.S.A.

In my last chapter, having traced the history of the establishment of the Bristol china works from the time of their removal from Plymouth to the period when Richard Champion applied to parliament for an extension of the term of patent right, I showed the nature of the opposition which he met with at the hands of Josiah Wedgwood, and adverted to some of the "reasons" why that great man determined on using his best energies to prevent the extension of the monopoly of the use of raw materials which was sought by the petition. The term of the original patent, it will be remembered, was for fourteen years, of which nearly eight years remained unexpired at the time when it was assigned over by Cookworthy to Champion. The extension petitioned for would thus have given Champion nearly twenty-two years' exclusive right to the raw materials, and it was this extended monopoly which aroused the watchfulness of Wedgwood, and made him determined to use his utmost efforts to prevent its being enacted.

In this opposition—which seems to have been very determined and energetic, though only partially successful—Wedgwood, besides memorialising the legislature against granting the prayer of the petition, issued a number of "Reasons why the extension of the term of Mr. Cookworthy's patent, by authority of parliament, would be injurious to many landowners, to the manufacturers of earthenware, and to the public." In addition to this, he made out and presented a "Case of the manufacturers of earthenware in Staffordshire," setting forth the advantages that would be derived from throwing open the use of the raw materials, and the disadvantages which an extension of the monopoly would entail, not only on the manufacturers, but on the public at large.

These "reasons" are so ingenious, and the "case" so carefully made out, that I here give them entire, as it is, I believe, the first time they have been printed in connection with any account of the porcelain works of this kingdom. The following are the "reasons" why the extension of the term of Mr. Cookworthy's patent, by authority of parliament, would be injurious to landowners, to the manufacturers of earthenware, and to the public:—

"It would be injurious to the *landowners*, because by means of this monopoly materials of great value would be locked up within the bowels of the earth, and the owners be deprived of the power of disposing of them; for the present patentee and his assigns have contracted with *one gentleman* that he shall sell these materials only to *them*, and that they shall purchase such materials only from *him*, during the term of *ninety-nine* years.

"It would be injurious to the *manufacturers* of earthenware; because, notwithstanding the mechanical part of their manufactory, their execution, their forms, their painting, &c., are equal, if not superior, to those of any other country, yet the *body* of their ware stands in great need of improvement, both in colour and texture; because the public begin to require and expect such improvement; because without such improvement the sale of their manufactures will probably decline in favour of foreign manufacturers, who may not be deprived of the use of the materials that their countries produce. For the consideration in this case is not whether one manufacturer or manufactory shall be supported against another, but whether the earthenware manufactories of *Great Britain* shall be supported in their improvements against those of every other country in the world; because the materials in question are the most proper of any that have been found in this island for the improvement of the manufactories of earthenware; and because *no line has been drawn, or can be drawn*, with sufficient distinctness, between earthenware and porcelain, and especially between earthenware and the various kinds of this patent porcelain, to render it safe for any potter to make use of these materials in his works.

"The extension of this monopoly would be injurious to the *public*, by preventing the employment

\* Continued from page 217.





ALEX. JOHNSTON, PINXT.

THE VISIT TO MELANCTHON

FROM THE PICTURE IN THE COLLECTION OF F. BARNES, ESQ.







of a great number of vessels in the coasting trade in bringing the raw materials from the places where they would be dug out of the earth to the different parts of this island where they would be manufactured.

"This extension would also be injurious to the public because it would prevent our manufactures of earthenware from being improved in their quality and increased in their quantity and value to the amount of many hundred thousand pounds per annum.

"And lastly, it would be injurious to the public by preventing a very great increase of our exports, which must infallibly take place when the body of our earthenwares shall come to be improved so as to bear a proportion to the beauty of their forms and the excellence of their workmanship.

"Upon the whole, would it not be unreasonable to extend the term of a monopoly in favour of an individual to the prejudice of ten thousand industrious manufacturers, when the individual can have no merit with the public, as he has made no discovery to them?"

The following is "the case" of the manufacturers of earthenware in Staffordshire, as drawn up by Wedgwood:—

"The potters, and other persons depending upon the pottery in Staffordshire, beg leave humbly to represent that Nature has provided this island with immense quantities of materials proper for the improvement of their manufactures; that such materials have been known and used twenty or thirty years ago, and that many experiments were made upon them by various operators with various degrees of success.

"That porcelain was made of these materials, and publicly sold before the year 1768.

"That in March, 1768, Mr. Cookworthy, of Plymouth, took out a patent for the sole use of the materials in question, called in the patent moorstone or growan, and growan clay, for the making of porcelain, which is defined to have a fine colour and a leud grain, and likewise to be as infusible as the Asiatic.

"That Mr. Cookworthy contracted, as the condition upon which he held the privilege of his monopoly, that he would make a full and true specification of the art by which he converted these materials into porcelain, and that he entirely failed in fulfilling this obligation.

"For in the pretended specification which he made, he omitted to describe the principal operations in which his art or discovery consisted, having neither exhibited the proportions in which the materials were to be mixed to produce the body or the glaze, nor the art of burning the ware, which he knew to be the most difficult and important part of the discovery.

"That the company concerned in the porcelain manufactory at Plymouth, established under the authority of this patent, contracted with one gentleman, in whose lands these materials are found, that he should sell the materials only to them, and that they should purchase materials from no other person, during the term of ninety-nine years.

"That nevertheless there are great quantities of such materials in other estates in Cornwall and Devonshire, and probably in many other parts of this island.

"That in the year 1774 Mr. Cookworthy assigned over his patent right to Mr. Champion, of Bristol, who now applies to parliament for an extension of this monopoly, seven years before the expiration of the patent; which assignment was made upon condition that Mr. Cookworthy should receive for ninety-nine years from Mr. Champion as large a sum every year as should be paid to the proprietor for the raw materials, hereby laying a tax of 100 per cent. upon them.

"That Mr. Champion in his petition sets forth that he has brought this discovery to perfection; and that in a paper he has published, entitled *A Reply, &c.*, he says that if the various difficulties which have attended this work from the beginning could have been foreseen, this patent ought not to have been applied for at so early a period; that is, in plain English, the patent was taken out for the discovery of an art before the discovery was made by the patentee. And if the discovery has been made since, there has been no specification of it; it has not been recorded for the public benefit; it is in Mr. Champion's own possession; it is kept from the public for his own private emolument; and the nature of it being unknown, it is humbly presumed such a pretended discovery can neither entitle the patentee nor the petitioner to the extension of a monopoly injurious to many thousands of industrious manufacturers in various parts of the kingdom.

"And in the same paper in which we find the

above curious confession, Mr. Champion acknowledges that even at this time he has just entered upon the commonest and most useful branch of this manufactory, which he has pursued at a great expense, by means of a foreign artificer, and can now venture to assert that he shall bring it to perfection. And in the space of seven years yet to come of his patent, and fourteen years' further indulgence which he expects from parliament, one would hope some discovery might be made; but would it not be an egregious injury to the public, an unheard of and unprecedented discouragement to many manufacturers who have great and acknowledged merit with the public, to continue to one person who, in this instance, has no public merit, the monopoly of earth and stones that nature has furnished this country with in immense quantities, which are necessary to the support and improvement of one of the most valuable manufactures in the kingdom?

"Mr. Champion says, in the Reply referred to above, he has no objection to the use which the potters of Staffordshire may make of his or any other raw materials, provided earthenware only, as distinguished by that title, is made from them. He wants to interfere with no manufactory whatsoever, and is content to insert any clause to confine him to the invention which he possesses, and which he has improved, &c.

"If Mr. Champion had accurately defined the nature of his own invention; if he had described the proportions of his materials necessary to make the body of his ware; if he had also specified the proportions of his materials necessary to produce his glaze, as every mechanical inventor who takes out a patent is obliged to specify the nature of the machine by which he produces his effect; if Mr. Champion could have drawn a distinct line between the various kinds of earthenware and porcelain that have been made, and are now made in this kingdom, and his porcelain, a clause might have been formed to have confined him to the invention which he says he possesses, and to have prevented him from interrupting the progress of other men's improvements, which he may think proper to call imitations of his porcelain; but as he has not chosen to do the former, nor been able to do the latter, no manufacturer of stoneware, Queen's ware, or porcelain, can with safety improve the present state of his manufactory.

"It is well known that manufactures of this kind can only support their credit by continual improvements. It is also well known that there is a competition in these improvements through all parts of Europe. In the last century Burslem, and some other villages in Staffordshire, were famous for making milk pans and butter pots, and, by a succession of improvements, the manufactory in that neighbourhood has gradually increased in the variety, the quality, and the quantity of its productions, so as to furnish, besides the home consumption, an annual export of useful and ornamental wares, nearly to the amount of two hundred thousand pounds; but during all this progress it has had the free range of the country for materials to work upon, to the great advantage of many landowners and of navigation.

"Queen's ware has already several of the properties of porcelain, but is yet capable of receiving many essential improvements. The public have for some time required and expected them. Innumerable experiments have been made for this purpose. There are immense quantities of materials in the kingdom that would answer this end; but they are locked up by a monopoly in the bowels of the earth, useless to the landowners, useless to the manufacturers, useless to the public; and one person is petitioning the legislature, in effect, to stop all the improvements in earthenware and porcelain in this kingdom but his own.

"For the next step, and the only step the manufacturers can take to improve their wares, will be deemed an invasion of this vague and incomprehensible patent.

"The manufacturers of earthenware are justly alarmed at the prospect of extending the term of the patent, because, without improvements, the sale of their manufactures must certainly decline in favour of foreign manufacturers, who may not be deprived of the free use of the materials their countries produce; for the consideration in this case is not whether one manufacturer or manufactory shall be supported against another, but whether the earthenware and porcelain manufactures of Great Britain shall be supported, in their improvements, against those of every other country in the world. Upon the whole, the petitioners against the bill humbly presume this monopoly will appear to be contrary to good policy, highly injurious to the public, and generally inconvenient; that the extension of the monopoly, supposing any patent to be

valid, would be greater increasing the injury; that the bill now depending is not only calculated to extend, but to confirm it, and therefore they humbly hope it will not be suffered to pass into a law."

Despite all this opposition to his petition by Wedgwood, as the representative of the potters, and by the members of parliament for the county of Stafford, and others who had been moved by the exertions of Wedgwood and his friends, the bill passed the House of Commons, and was sent up to the Lords without amendment. The "case" just given, along with extracts from the bill, with comments, showing, among other things, that the passing of the Act, as originally framed, conferred the full benefits of Cookworthy's patent on Champion, without compelling him to enrol anew any specification of his process of manufacture, was printed for circulation among the members of the Upper House. With reference to this important point, it was shown that Cookworthy, having enrolled his specification, and having afterwards assigned the patent right to Champion, the bill enacted that all and every the powers, liberties, privileges, authorities, and advantages which in and by the said letters patent were originally granted to the said William Cookworthy, shall be held, exercised, and enjoyed by the said Richard Champion for the present term of fourteen years, granted by the said letters patent, and after the expiration thereof, for the further term of fourteen years, in as full, ample, and beneficial a manner as the said Richard Champion could have held the same in case the said letters patent had originally been granted to him. The view of the bill is manifestly to confirm to Mr. Champion the letters patent for the present term of fourteen years, as well as to grant him fourteen years more. Had it been intended only to enlarge the term, and that the letters patent should have stood upon their own ground, such words of confirmation would not have been necessary; or if they had been thought so, they should have been succeeded by words to the effect following:—"Subject, nevertheless, to the same provisos, conditions, limitations, and agreements as the said William Cookworthy held and enjoyed the same before the date of the said assignment."

But these being omitted, and the bill having stated that the "said William Cookworthy had described the nature of his said invention and the manner in which the same is to be performed," it is evident that the design of the bill is not only to confirm absolutely the letters patent, and consequently the monopoly of these materials for the present term of fourteen years, but also to grant it to him for fourteen years more; and the Act is to have this operation, even though the letters patent may be void by the discovery not being a new invention, according to the statute of James I., or by Mr. Cookworthy's not having conformed to the terms and conditions of the letters patent, by having described and ascertained the nature of the said invention, and the manner in which the same is to be performed. That the making of porcelain is not a new invention is too evident to need any proof; that the letters patent are not within the intent of the statute is manifest by a cursory perusal of it. That Mr. Cookworthy has not described and ascertained the nature of this invention and the manner in which the same is to be performed (unless the discovery of the materials can alone be deemed so), will appear by what he has been pleased to call his specification. But it will appear in evidence that even the discovery of the materials was not, at the time of granting the letters patent to Mr. Cookworthy, "new and his own," but that they were at that time, and had been long before, applied to the uses of pottery.

"Is it therefore reasonable that Parliament should confirm to Mr. Champion the present term of fourteen years, and also grant him fourteen years more in a monopoly of an immense quantity of materials, the natural products of the earth, for the making of porcelain, which no person is to imitate or resemble; but also virtually the sole privilege of vending and disposing of these materials at what price and in what manner he thinks proper? For no person can use them in any respect but they will produce (if not the same effect) an effect that will resemble what he may call his patent porcelain; and it is not to conceive how he can be deprived of the exclusive right of selling as well as using these



materials if the bill now depending should pass into a law."

The presenting these papers to the Lords produced more effect, it would seem, than the efforts in a similar direction had apparently done in the Commons. The consequence was, that "Lord Gower and some other noble lords, having fully informed themselves of the facts upon which the merits of the case depended, and having considered the subject with a degree of attention proportioned to its importance, saw clearly the injurious nature of the bill, and were determined to oppose it." This determination brought on a conference between the two noble lords who took the most active part for and against the bill, and the result was the introduction of two clauses, the first making it imperative on Champion to enrol anew his specification of both body and glaze within the usual period of four months. The second, throwing open the use of the raw materials to potters for any purpose except the manufacture of porcelain, was as follows:—

"Provided, also, that nothing in this Act contained shall be construed to hinder or prevent any potter or potters, or any other person or persons, from making use of any such raw materials, or any mixture or mixtures thereof (except such mixture of raw materials, and in such proportions, as are described in the specification hereinbefore directed to be enrolled), anything in this Act to the contrary notwithstanding."

The Act being obtained (specimens of his skill in making porcelain having been submitted to the Committee by Champion), the specification was duly prepared and enrolled according to the provisions of the Act. It is dated the 12th of September, 1755, and was duly enrolled on the 15th of the same month. The following is the specification, which will be found to contain much matter of interest; and, taken in conjunction with that of Cookworthy, given in my account of the Plymouth works, completes the important series of papers in connection with this manufactory:—

"TO ALL TO WHOM THESE PRESENTS SHALL COME, I, RICHARD CHAMPION, of Bristol, Merchant, send greeting, and so forth.

"WHEREAS his present Majesty King George the Third, in the eighth year of his reign, did grant his Royal Letters Patent to William Cookworthy, of Plymouth, chymist, for the sole use and exercise of 'A DISCOVERY OF CERTAIN MATERIALS FOR MAKING OF PORCELAIN,' which Letters Patent have been duly assigned to me the said Richard Champion; and whereas by a certain Act of Parliament (intituled an Act for enlarging the Term of Letters Patent granted by his present Majesty to William Cookworthy, of Plymouth, chymist, for the sole Use and Exercise of a Discovery of certain Materials for making Porcelain, in order to enable Richard Champion, of Bristol, Merchant—to whom the said Letters Patent have been assigned—to carry the said Discovery into execution for the Benefit of the Public), all and every the powers, liberties, rights, and advantages by the said Letters Patent granted to the said William Cookworthy are granted to me, the said Richard Champion, my executors, administrators, and assigns, during the remainder of the term of the said Letters Patent, and from the expiration thereof for a further term therein mentioned, provided I, the said Richard Champion, should cause to be inrolled in the High Court of Chancery, within four months after passing the said Act, a specification of the mixture of the raw materials of which my porcelain is composed, and likewise of the mixture and proportions of the raw materials which compose the glaze of the same, which specification was in the hands of the Lord High Chancellor of Great Britain:

"NOW KNOW YE THEREFORE, that I, the said Richard Champion, do hereby testify and declare that the specification hereinafter contained is the true and just specification of the mixture and proportions of the raw materials of which my porcelain is composed, and likewise of the mixture and proportions of the raw materials which compose the glaze of the same, and which, at the time of passing the before-mentioned Act, was in the hands of the Lord High Chancellor of Great Britain (that is to say):—

"The raw materials of the above porcelain are plastic clay, generally found mixed with mica and a coarse gravelly matter. It is known in the counties of Devon and Cornwall by the name of growan clay. The other raw material is a mixed micaceous earth or stone called in the aforesaid

counties moor-stone and growan. The gravel found in the growan clay is of the same nature, and is used for the same purpose in making the body of my porcelain as the moor-stone and growan. The mixture of these materials to make the body of the porcelain is according to the common potter's method, and has no peculiar art in it. The proportions are as follows:—The largest proportion of the stone or gravel aforesaid to the clay aforesaid is four parts of stone to one of clay. The largest proportion of clay to stone is sixteen parts of clay to one part of stone mixed together. I use these and every proportion intermediate, between the foregoing proportions of the stone to the clay and the clay to the stone, and all this variation I make without taking away from the ware the distinguishing appearance and properties of Dresden and Oriental porcelains, which is the appearance and are the properties of mine. The raw materials of which the glaze is composed are, the stone or gravel aforesaid, and the clay aforesaid, magnesia, nitre, lime, gypsum, fusible spar, arsenic, lead, and tin ashes.

"The proportions of our common glaze are as follows, together with every intermediate proportion, videlicet:—

Growan gravel	128 parts	The materials ground and mixed together with water.
Growan or moor-stone	112 "	
and I vary it from 96 to 144	"	
Magnesia	16 "	
and I vary it from 14 to 18	"	
Gypsum	3 "	The materials ground and mixed together with water.
Lime	8 "	
and I vary it from 6 to 10	"	
Nitre	1 "	
and I vary it to 2	"	
Fusible spar	20 "	The materials ground and mixed together with water.
Arsenic	20 "	
Lead and tin ashes	20 "	
and I vary it from 16 to 24	"	
and I vary it from 16 to 24	"	

"But I also use the following materials for glaze:—

Growan clay	128 parts	The materials ground and mixed together with water.
Growan or moor-stone	112 "	
and I vary it from 84 to 140	"	
Magnesia	20 "	
and I vary it from 16 to 24	"	
Lime	8 "	The materials ground and mixed together with water.
and I vary it from 6 to 10	"	
Nitre	1 "	
and I vary it to 2	"	
Fusible spar	20 "	
Arsenic	20 "	The materials ground and mixed together with water.
Lead and tin ashes	20 "	
and I vary it from 16 to 24	"	
and I vary it from 16 to 24	"	
and I vary it from 16 to 24	"	

"I have described truly and justly the raw materials, the mixture and proportions of them which are used in making my porcelain, which has the appearance and properties of Dresden or Oriental porcelain, and which porcelain may be distinguished from the frit or false porcelain, and from the pottery, or earthen or stone wares, as follows:—

"The frit or false porcelain will all melt into a vitreous substance, and lose their form and original appearance in a degree of heat which my porcelain, agreeing in all properties with Asiatic and Dresden, will not only bear, but which is necessary for its perfection. My porcelain may be distinguished from all other wares which are vulgarly called earthen or stone wares, which can sustain an equal degree of heat, by the grain, the colour of the grain, and by its semi-transparency; whereas the earthen-ware, such as Staffordshire white and yellow earthen-ware and all other earthenwares which sustain a strong heat without being fused, are found, when subjected to the most intense heat, to appear cellular or otherwise, easily by the eye to be distinguished from the true porcelain.

"In witness whereof, I, the said Richard Champion, have hereunto set my hand and seal this twelfth day of September, in the year of our Lord one thousand seven hundred and seventy-five, and in the fifteenth year of the reign of our Sovereign Lord, George the Third, by the grace of God, of Great Britain, France, and Ireland, King, Defender of the Faith, and so forth.

"RICH. (S. S.) CHAMPION.

"Sealed and delivered in the presence of us,

"HENRY SHERWOOD,

"Of Wood Street, London.

"ROBERT REYNOLDS,

"Of Coventry.

"AND BE IT REMEMBERED, that the twelfth day of September, in the year above written, the said Richard Champion came before our said Lord the King in his Chancery, and acknowledged the writing aforesaid, and all and everything therein contained and specified, as form above written. And also the writing aforesaid was stamped according to the tenor of the statute made in the sixth year of the reign of the King and Queen William and Mary of England, and so forth.

"Inrolled the fifteenth day of September, in the year above written."

The works were established by Richard Champion in Castle Green, Bristol, and I am enabled, assisted by the researches of Mr. Edkins, kindly undertaken at my request, to fix the exact locality both of the works and of Champion's

residence. This is determined by the singularly fortuitous circumstance of a Directory for the city of Bristol having been published—and for that one year only—in the year in which Champion obtained his Act of Parliament, 1775. In this Directory, which is of extreme rarity, occurs the following entry:—

"Champion, Richard, *China Manufactory*, 15, and his house, 17, Castle Green."

This occurs in the alphabetical list of "Merchants, Tradesmen, &c.," and in another list of the "Merchants and Bankers and their residences," is the following:—

"Champion, Richard, 17, Castle Green."

It is perhaps worth just mentioning that this Directory, so opportunely made, is an admirable illustration of the difficulties under which compilers of those useful publications had to labour in the olden times. It was compiled by a person of the name of Sketehley, and, most of the houses not being in those days numbered, he carried with him a lot of metal figures and nailed them on to the doors as he went on, charging a shilling at each house for doing so; and it is related of him that, with a strict eye to business, he excluded the names of those persons from his list who refused to pay the impost! Fortunately for my purpose, Richard Champion had evidently paid a couple of shillings, and so ensured not only his residence at No. 17, but his works at No. 15, being duly entered. The site of the china works is now covered with small houses, and No. 15 is, at the time I write, occupied by a Mr. Hafgood, a dealer in metal stores, and the house inhabited by a builder named Morris.

Armed with his new Act of Parliament, by which he was empowered to enjoy nearly twenty-two years' patent right, Champion spared no pains and no expense to make the productions of his works as good as possible; and that he succeeded in producing a magnificent body and a remarkably fine glaze, and in turning out some truly exquisite specimens of fictile art, both in design, in potting, in modelling, and in painting, is fully evident by examples still remaining in the hands of some fortunate possessors.

It must be borne in mind that with the Bristol works—unlike those of Plymouth and other places—there was no "beginning," if I may so express it, by which I mean that the works were transplanted, not raised from their first seed; and therefore they had no experimental years of early life. Thus there are no crude first attempts to point out, no trial pieces whereby to judge of early progress, and, in fact, nothing by which the early and successive stages can be definitely pointed out. The works were removed from Plymouth at a time when they had arrived at a high state of perfection, and when the labours of Cookworthy and his staff of skilled workmen had succeeded in producing, not trial pieces, but goods of a high and finished class.

The commoner description of goods, the blue and white ware, seems to have been, very naturally, considered by Champion to be the branch most likely to pay him, commercially, and this he at one time cultivated to a greater extent than any other branch. The patterns in many cases being almost identical with those of Worcester and other places—which, of course, arose from the fact of the different works copying from the same original Oriental models—the ware made by Champion is sometimes apt to be appropriated by collectors to that manufactory. It may, however, easily be distinguished by those who are conversant with the peculiarities of its make.

In blue and white, Champion produced dinner, tea, and coffee services, toilet pieces, jugs, mugs, and all the varieties of goods usually made at that period. The blue is usually of good colour, and the painting quite equal to that of other manufactories. Some of these pieces are embossed, and of really excellent workmanship. A good deal of the blue and white ware was marked with the usual cross, but it appears more than probable that the greatest part of this kind of goods passed out of the works unmarked.

Another characteristic class of goods made by Champion was the imitation of the most common Chinese patterns, examples of which, from my own collection, are shown in the accompanying engraving of a saucer and a teapot.



It will be seen in these that there is a thorough Chinese style in the decoration of those pieces, and the colouring is also remarkably well reproduced. The saucer here engraved bears the usual mark of the cross, but very many examples of this class which have come under my notice are not marked at all, and pass as foreign pieces. In the same group I have given a cup of elegant form, but of different style, to show the beauty of its outline. This cup (made without handle) is also marked, and is in my own collection.



One of the choicest examples of the highest class of Art in Bristol porcelain existing at the present day, is the tea-service of which the cup and saucer engraved below forms a part. This splendid service, of which, through the courtesy of Miss Smith, this cup and saucer now forms a part of my collection, possesses a double interest, first from its being made "the best that the manufactory could produce;" and, second, from the historical associations which are connected with it. This example is also highly important as showing the perfection to which the manufacture of porcelain had been brought at the time of the transfer of the works from Cookworthy to Champion—it having been made in 1774-5, within a very few months after the establishment of the works in Bristol. It seems

The painting is of a common and inferior character.

Bristol china, every description of which, owing to the very short time in which the works were in operation, and other causes, is scarce, is particularly rare in the finer and more highly finished varieties. Fortunately, however, examples of these different varieties, of the very finest kind, are still preserved, and attest most strongly to the extreme perfection to which Champion had succeeded in bringing his works.

that in 1774 Edmund Burke, while the contested election for Bristol was going on, remained in that city, and for a fortnight was the guest of Mr. and Mrs. Smith, who were his warm friends and zealous supporters, and he presented this splendid set of China, made expressly, by his own order, by Mr. Champion, to Mrs. Smith, and the remains of the set are now the property of that lady's daughter, Miss Smith, of Berkeley Crescent.

This set, it is fair to presume, was ordered by Burke while remaining in Bristol, or at all events about that time, which would be the very year in which the transfer of the Plymouth works to Champion of Bristol was completed. As a service of such exquisite beauty and such minute detail in painting would necessarily be a work of



time, the absolute date of its completion may be set down to be the beginning of the year 1775. This example is almost the only production of the Bristol works whose date can be ascertained, and it is therefore peculiarly important and interesting. The decorations of Burke's service are of the most chaste and elaborate design, and of the most delicate workmanship. It is profusely and massively gilt in both dead and burnished gold, the wreaths of laurel, &c., being in green, which was Burke's electioneering colour. Each piece bears the monogram of Mrs. Smith, SS conjoined, formed of wreaths of roses in pink and gold, and also the arms of Smith, *sable*, a fesse between three saltires *or*; on an escutcheon of pretence the arms of Pope, *or*, two chevrons and a canton *gules*, the latter charged with a mullet of the first; and the crest of Smith, a saltire *or*. The pieces of this service are marked with the usual cross. In the Museum of Practical Geology is a cup and saucer of the same form, presented by the Duchess of Northumberland, in which the festoons and borders are of similar character, but of very inferior workmanship to those just described.

Amongst the finest known productions of the

Bristol works are the splendid vases in the possession of Mr. Francis Fry, F.S.A., to which I alluded in my account of Plymouth china. One of these I here engrave. It is 12½ inches in height, and of hexangular form. The landscapes are exquisitely painted, and it has well modelled female busts on two of its sides, from which hang festoons of raised flowers in white. The other vases in Mr. Fry's possession, though differing in form, style, and ornamentation, exhibit the same excellence and skill in workmanship and in decoration which are so remarkable on this specimen. That these vases were painted by the same artists as the highest class of Plymouth china is very apparent to those who are conversant with the works of Saqui and Bone. The birds are clearly "of the same family," and the general style of decoration bears evident mark of coming from the same hands.

These splendid and almost priceless vases, it must be stated, are *not marked*, and therefore a doubt very naturally arises as to whether they were made before the works were removed from Plymouth, and so brought as part of the "stock" to Bristol, or whether they were really made after their establishment in that city. That

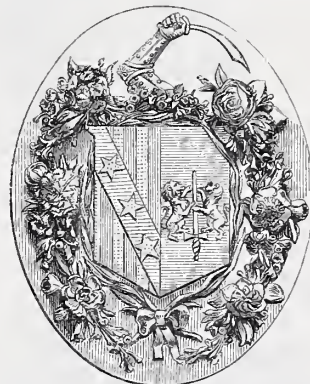
Cookworthy's artists at Plymouth produced such pieces is proved by the example engraved in my account of those works (page 172 *ante*), which bears the usual Plymouth mark, in red; and it is equally as possible that these vases were made there, as it is that they were produced by the same artists after their removal to Bristol. These vases fell to the lot of Mr. Fry's grandfather at the time of the close of the works, and have never been out of the possession of the family. They are therefore attested as coming from Champion's establishment. In Mr. Fry's

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possession is also a remarkably interesting "waster" vase of the same general form and character, which has apparently been spoiled by smoke in the kiln. This vase, I believe, was purchased by its present possessor from a family in Bristol, in whose possession it was stated to have been for 70 years. The finding of this waster in Bristol is presumptive proof that it and the other vases *might* have been made there, but does not remove the doubt which I have expressed.

Another notable and beautiful feature of the Bristol works was the production of plaques, bouquets of flowers, wreaths, and armorial bearings, in biscuit. Of these I engrave two examples.



The first is in the possession of Mr. Baller, of Bristol, who informs me that the arms and crest are those of the "Elton family," who were intimately connected with Bristol for the last two centuries as bankers, members of parliament, and mayors, and of which the present representative is Sir Arthur Hallam Elton, Bart. The arms are pale of six, *or* and *gules*, on a bend *sable*, three mullets of the first; impaling *azure*, between two lions combatant a sword *argent*. The shield is



surrounded by a wreath of most exquisitely and delicately modelled leaves and flowers, which are formed with the utmost skill. The plaque is oval,  $5\frac{1}{4}$  inches in height by  $4\frac{1}{2}$  inches in breadth. Another heraldic plaque is in the possession of Miss Smith, of Bristol. It is of about the same size as the one just described, and bears the arms of Smith, with escutcheon of Pope, as described as appearing on the tea-service engraved above. It is surrounded with a wreath of raised flowers of surpassing beauty. This interesting and valuable piece was some years ago stolen from the late Mr. Smith, but, after about thirty years, was purchased by its former owner at a sale along with some other examples of Bristol make. In the possession of Mr. Edwin James, of Bristol, amongst many really fine examples of Bristol manufacture, is an oval plaque with a wreath of raised flowers, modelled in the same delicate and masterly manner, and undoubtedly by the same artist. Circular plaques, with bouquets of flowers, are in possession of Mr. Berne and Mr. Lucas, the latter of which is shown on the accompanying engraving. They are not marked. In Mr.



James's collection—a collection which, it is to be hoped, will be secured for public use by the city of Bristol—are also examples of other varieties of make of these famous works.

Figures were, to some extent, made at Bristol, and in Mr. James's possession are a pair—a man with a bird, and a woman with a barrel and a pig—bearing an incised cross on the bottom. A remarkably finely-modelled figure of Jupiter clipping Cupid's wings, in the possession of Mr. Edkins, here engraved, is also said to be of Bristol make, although the same design was produced at Chelsea. Busts were also made; but as these and



the examples made at Plymouth are not marked, and are made of the same body, and by the same workmen, it is manifestly impossible to correctly appropriate them.

The mark which usually denotes Bristol porcelain is a plain saltier, or cross, in blue, neutral

tint, or red, sometimes with the addition of figures or other marks, but more commonly by itself. The figures probably denoted the workman, not the pattern, as on the same sets different numbers appear, which would not be the case if the design was denoted. The following are varieties of the mark,



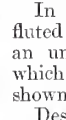
the cross being sometimes in one colour, and the figure or character in another. One, it will be



seen, bears, besides the saltier, the sign for ounces (or perhaps figure 3), and another the Greek character epsilon (ε). These marks occur the one on a tea-pot, the other on a saucer, in the possession of Mr. Norman. Other marks have been ascribed to Bristol, but most of them, I believe, wrongly. This remark will apply to some given by Chaffers, which will be recognised by collectors as being "workmen's marks," belonging to Worcester. Some of the marks ascribed to Bristol are the following:—



Another mark which is ascribed to Bristol, is the one here engraved, and which is probably an adaptation from the royal cypher of Sévres. Some pieces in the collection of Mr. S. C. Hall, F.S.A.—a collection full of rich treasures, which I shall have occasion frequently to notice in future articles—which are ascribed to Bristol, bear this mark with a small cross  $\times$  at the side, while others bear the cross  $\times$  above.



In Mr. James's collection is a small fluted cream-boat, blue and white, with an unusual mark, the blue cross, above which is an embossed letter T, as here shown.

Despite the energy of himself, the skill of his workmen, and the beauty of the ware produced at his manufactory, Richard Champion's hopes of permanently establishing an art in Bristol, which should not only be an honourable and useful, but a remunerative one, proved fallacious, and in little more than two years from his obtaining of the Act of Parliament, the works which he had laboured so hard to establish, and on which he had expended so much time, money, and skill, were lost to the city of Bristol, and removed for ever from its walls, but not, fortunately, until he had proved incontestably his ability to produce a genuine porcelain of the finest texture, and of the most artistic and finished style.

In his Bristol works, although only his own name appears in the various documents to which I have alluded, Champion had partners who assisted pecuniarily in his undertaking. One of these partners was Joseph Fry, the grandfather of the present Mr. Francis Fry, F.S.A., of Bristol, whose name is as well known among biblists, for his fine collection of old bibles, &c., as the firm to which he belongs is to the general public, for the "Fry's Chocolate," which they manufacture to so large an extent. Mr. Joseph Fry, the partner of Champion, died in 1786, about nine years after the works had been closed on their removal into Staffordshire; and it appears that the only return he got for the capital he had sunk in the concern, was the beautiful set of vases which has just been described as now in the possession of his grandson.

The patent right was sold by Champion to a company of Staffordshire potters, who continued the manufacture at New Hall for some time, when the ordinary soft-paste china, which had previously been tried by Champion, was allowed to supersede it. Thus the works at Bristol were brought to a close, and the manufacture of porcelain was lost to the locality. Champion himself is said to have removed for a time into Staffordshire, and to have remained there until the year 1782, when, through Burke, he received the appointment of Paymaster of the Forces, a post he held till his death, which took place at Camden, South Carolina, in 1787.

In my next I shall endeavour to trace the history of the New Hall Works, from the time of their establishment by the company who purchased Champion's patent right, through its various changes, and thus bring to a close the migrations and vicissitudes of the manufactory established by William Cookworthy, of Plymouth—changes which but few manufactories have experienced, and which show, perhaps, better than the history of any other works can, the uncertainty that attends the prosecution of the potter's art. Of the New Hall Works nothing has as yet been written, but I shall hope in my next to give some interesting information respecting them to my readers.

Before closing this article, it will be well briefly to continue the narrative I began in the early part of this paper, of the other pottery establishments of Bristol, so as to show how, constantly to the present time, the fictile art has been identified with that city. In 1787 a pottery for fine earthenware was established on Temple Backs, by a potter named Ring, as is shown by the following highly interesting advertisement which appeared in the "Bristol Gazette and Public Advertiser" for January 18th in that year:—"Bristol Pottery, Temple Backs. Joseph Ring\* takes this opportunity to inform merchants and others that he has established a manufactory of the Queen's and other earthenware, which he will sell on as low terms, wholesale and retail, as any of the best manufacturers in Staffordshire can render the same to Bristol." This pottery, I am informed, afterwards passed into the hands of a person named Carter, from whom it was purchased in 1822 by the late Mr. Pountney, who greatly increased the concern, and added to the buildings. It is now carried on by his widow, who employs a large number of hands, and does a considerable trade in the ordinary classes of earthenware goods, principally for exportation. During Mr. Pountney's lifetime, some parian figures, &c., were made at these works; and some truly exquisite examples made by one of the workmen, named Raby, who removed into Staffordshire, are in Mrs. Pountney's possession, as are also some excellent imitations of the Etruscan and other styles. Examples of the early productions of these works are scarce, and it is interesting to state that the good old Bristol mark of the cross was used on some of the pieces of earthenware here made. The mark is sometimes in blue, and sometimes impressed.

At Temple Gate a stoneware pottery has long been established, and is still successfully carried on by Messrs. Powell. The goods manufactured at this establishment are what are generally termed "Bristol ware," which was invented and perfected some thirty years ago by the late Mr. Powell. "Its peculiarity consists in its being coated with a glaze which is produced simultaneously with the ware itself, so that one firing only is needed." So great was Mr. Powell's success in his discovery, that "shortly after its introduction at the Temple Gate pottery, almost every other manufacturer of stoneware adopted it, and it has now, in a large measure, superseded the old salt-glazed ware."

Of the Brislington works, although I possess much interesting information, I refrain from giving any account in the present article. This, and notices of the pot works at Baptist Mills, and other places in and around the city, must be reserved for a future occasion.

\* One of the same family is now a pipe manufacturer in Bristol.



THE  
WORKS OF THE DANISH ARTIST,  
MR. REICHARDT.

DENMARK at the present time is indeed well represented in England. The Royal Bride who a few months ago landed on our shores, with the intention of assuming "the proud title of an English-woman," has proved herself, so far as she yet has had time and opportunity for proving herself, most worthy of the loving loyalty which expressed itself in her unparalleled reception amongst us. And now we find that Denmark is able to send to us artists, who come endowed with qualities that at once win from us a welcome, as cordial in its becoming degree as that which we all united to offer to the Princess Alexandra, our own Princess of Wales.

Beneath the same roof with the Danish artist-goldsmith, Mr. Barkentin, his countryman, Mr. Reichardt, has recently established himself, bringing with him a very numerous collection of equally interesting and important oil pictures, and portfolios of sketches such as have rarely been equalled, the whole being his own productions. This gentleman paints scenery of whatsoever kind—mountain, rock, forest, waterfall, lake, river, simple landscape, with edifices of every class and in every style, and all such groups of figures as may be consistent with each of his subjects. He possesses in a truly marvellous degree a rare combination of eminent qualities: he grasps his subject, whatever it may be, with a thorough appreciation of what it really is, and also of all that in reality it contains; and, as he sees it, and as he feels its being, so he sets the faithful image of his subject upon his canvas. At the very first glance, his pictures take you to the scenes which they represent; and, as you study them, you feel a growing familiarity with their subjects as well as with themselves to be establishing itself in your mind. True pictures these, and perfectly consistent with the essential qualities of works of Art, Mr. Reichardt's works are also pre-eminently natural and realistic. They may be styled Pre-Raffaellite landscapes, just so far as such a term may be accepted to imply excellence both of Art and of representation. Mr. Reichardt is a master of colour also; and his palette is as rich, as warm, and as subtle, as his pencil is eloquently graphic. He knows as well how to paint pictures as how to represent nature by means of painting. And he carries out Constable's maxim: first, knowing what he has to do, he does it; knowing how to paint first-rate pictures, he paints them; and, as his hand is almost as rapid as his eye is penetrating, he paints his first-rate pictures with a rapidity that is truly marvellous.

That Mr. Reichardt will win his way here, simply by means of his own great merits, we feel confidently assured. His are pictures so perfectly in harmony with the best English taste and feeling, that they cannot fail to command admiration in this country and esteem and popularity. The lovers of pictures amongst us are certain to be delighted with them; and we add, with equal confidence, that these pictures will be liked best by those who are best qualified to understand and to appreciate them. We leave Mr. Reichardt, therefore, to our own fellow-countrymen, simply suggesting to them the propriety of entertaining sentiments of gratitude to us for introducing to them this delightful artist; and we proceed very briefly to give a sketch of the contents of the collections that are now at home in Berners Street.

Mr. Reichardt has very recently left America, after a sojourn there of upwards of

four years; his pictures, accordingly, consist for the most part of views in America, and in his own native Denmark, with others in Canada, Sweden, and Norway. The subjects of these pictures alone are thus found to possess strong claims upon our present attention. The Danish pictures are all of them most interesting, and they certainly convey such vivid impressions of Denmark itself, with its fortresses, its palaces, its royal gardens, its rural scenes, its ancient relics, and its broad expanses of open country, that we left Mr. Reichardt's studio with confused ideas that we must have visited all these places, although unable to recall to our own remembrance the facts and the particulars of any such visit. But the artist's greatest works are his American pictures; and in the front of these very properly stands his noble group of pictures of that wonder of the world, as well as of America, Niagara. One particular picture of this group, studied on the spot, represents the mighty cataract from almost the same point of view as that which was chosen by Mr. Church for his deservedly admired painting. Without in the slightest degree detracting from the high character of the 'Niagara' of this artist, Mr. Reichardt, has, we verily believe, for the first time made the cataract to be *felt* from a picture of it. The stupendous volume of the falling torrent is there, as well as its rush, its dash, and its roar. You feel its *weight* and you measure its *thickness*, as the great river bounds from the rock above to the abyss below. As you look, you form at least some idea of certain millions of tons of water leaping 200 feet in the same moment. And all the flashes of the light, with the varied play of the flitting shadows, and all the subtleties of the fleeting tints, and all the glorious glow of vivid colours now glistening in the full sunshine and now gleaming through the mist-clouds—all are there, apparently ever changing before your eyes, on that splendid canvas. We know quite well what would be the effect of this particular picture, were it to be placed next May "on the line," in the centre of one side of the great room of the Royal Academy. The other pictures of the falls, and of the scenery and remarkable objects in their neighbourhood, are equally worthy of admiring approval, though necessarily less impressive than this, the great picture of the Niagara group. The other American pictures, which include views of various great waterfalls, scenes on some of the great rivers, the Virginian natural rock-bridge, the wonderful caverns, and other marvels and beauties of transatlantic scenery, comprehend also some of the principal streets and edifices in New York and Philadelphia, and other cities, with eminently characteristic groups of figures. One picture of this series claims special notice; this is a general view of the city and harbour of New York, which the artist has treated with singular success.

These American pictures possess a peculiar and also a painful interest at the present moment. They show us here in England, however, irrespective of all present special circumstances, what a magnificent and beautiful country lies to the westward of the great ocean; and they are welcome to us, from the very consideration, that they help in so happy a manner to familiarise us with regions and cities which we really regard with warm interest and profound admiration.

Mr. Reichardt's smaller pictures, all of them painted with the same thoughtful care, combined with the same expressive freedom, comprise an astonishing number and variety of subjects. His sketches also, and particularly his sketches in pencil, are of singular interest and beauty; and his collections of them appear to be almost inexhaustible. These

pencil sketches abound in admirable materials for lithographs; and we would suggest the preparation, first of a volume of the Niagara views, and secondly of a miscellaneous series of views in America, Canada, and Denmark, to be executed, if possible, by the artist's own hand in tinted lithography. The pencil sketches, which have delighted us so much, are exactly what we may pronounce to be perfect models for youthful students of drawing.

OBITUARY.

JOHN SHEEPSHANKS, ESQ.

We could only find space last month to announce the death, on the 5th of October, of this gentleman, one of our most liberal Art-patrons, to whom the country owes a deep debt of gratitude for his munificent gift of the collection which now forms so attractive a portion of the picture galleries at South Kensington.

Mr. Sheepshanks, brother of the Rev. Richard Sheepshanks, the distinguished astronomer, who died in 1855, was born in 1787. Inheriting considerable property from his father, a large manufacturer of cloth in Leeds, he added greatly to his wealth after he succeeded to the business. On retiring from the concern he devoted himself, with the energy and spirit of a true lover of Art, to the acquisition of the gallery of pictures with which his name will ever be associated: paintings and drawings selected with so much judgment and knowledge, that it would be difficult to find an indifferent example among the entire number, which includes specimens of the majority of our leading artists of the last quarter of a century or more, and is especially rich in the works of Sir E. Landseer, Mulready, and Leslie. Associated as it now is, at South Kensington, with the collections bequeathed by Mr. Vernon and Turner, England may boast of a gallery of native Art unsurpassed throughout Europe. At one period of his life Mr. Sheepshanks turned his attention to engravings, of which he got together a large and valuable collection.

Previously to his removing to the house where he died, at Rutland Gate, Mr. Sheepshanks resided for several years at Blackheath. Though leading a quiet, unobtrusive life, his pretty little villa there was the constant resort of men associated with Art and literature; the company of the former was his special delight, both there and in London. The house at Blackheath was situated in a garden, which, for some time the owner made quite his "hobby," working in it as diligently as those he employed in its cultivation. One day, an artist-friend, either Mulready or Leslie—the writer forgets which, though he was himself living at Blackheath at the time, and heard the name mentioned—opened the garden-gate leading to the house, and, seeing some one hard at work in genuine gardener's habiliments, inquired, "Do you know if your master's at home, my man?" The "man" turned round to the speaker, who found him to be the master himself. On another occasion, some other artist with whom he was on familiar terms called and met with him similarly occupied. After staying some time the visitor was about to depart, but as the two had got into a lengthened and interesting discussion, Mr. Sheepshanks said he would accompany him across the heath to the railway station; so they started together, the host not caring about putting himself into ordinary walking attire, but retaining his flannel jacket and broad-brimmed hat, the latter not so commonly worn in those days as they are now by gentlemen, even on their own domains. On reaching the station, the discussion was not terminated, and Mr. Sheepshanks would have entered the carriage—a first class—with his companion, to finish it on the way to London Bridge, but that the railway official—who, probably, did not know him—positively refused to allow him to take his seat in such homely clothing. We mention these anecdotes to show the simple mind and unostentatious character of the man who must be numbered among the nation's greatest benefactors.



# HISTORY OF CARICATURE AND OF GROTESQUE IN ART.

BY THOMAS WRIGHT, M.A., F.S.A.

THE ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

CHAPTER XI.—Traces of political caricature in the middle ages; caricature on the Jews of Norwich.—Traders and manufacturers in the middle ages.—Character of the baker.—Dishonesty of the miller, and of the baker.—Wine-dealers and ale-wives.—The rustic classes: the three shepherds.—The carpenter.—The shoemaker.

We are now leaving the middle ages, and approaching a time when Art underwent a great development, and when the invention of printing gave new and extraordinary means of placing pictorial satire and caricature before the public.

I have remarked that the period we call the middle ages was not that of political or personal caricature, because it wanted that means of circulating quickly and largely which is necessary for it. Yet, no doubt, men who could draw, did, in the middle ages, sometimes amuse themselves in sketching caricatures, which, in general, have perished, because nobody cared to preserve them; but the fact of the existence of such works is proved by a very curious example, which has been preserved, and which is copied in our cut No. 1. It is a caricature on the Jews of Norwich, which some one of the clerks of the king's courts in the thirteenth century has drawn with a pen, on one of the official rolls of the Pell office, where it has been preserved. Norwich, as it is well known, was one of the principal seats of the Jews in England

Library at Oxford, which appears to belong to an early period of the fourteenth century. Here the baker is evidently going to take a loaf out of the oven, for his companion holds a dish for the purpose of receiving it.

In nothing was fraud and adulteration practised to so great an extent as in the important article of bread, and the two occupations especially employed in making it were objects of very great dislike and of scornful satire. The miller was proverbially a thief. Every reader of Chaucer will remember his character so admirably drawn in that of the miller of Trumpington, who, though he was as proud and gay "as any pecock," was nevertheless eminently dishonest.

"A thief he was for soth of corn and mele,  
And that a sleigh (sly), and asyng (practised) for  
to stele." *Chaucer's Reeves Tale.*

This practice included a large college then existing in Cambridge, but now forgotten, the Soler Hall, which suffered greatly by his depredations.

"And on a day it happed in a stomde,  
Syk lay the mauncyple on a maledye,  
Men wendon wisly that he schulde dye;  
For which this meller stal bothe mele and corn  
A thousand part more than byforn.  
For ther bifore he stal but curteisly;  
But now he is a thief outrageously.  
For which the wardeyn chidde and made fare,  
But therof sette the meller not a tare;  
He crakke boost, and swor it was nat so."

Two of the scholars of this college resolved to go with the corn to the mill, and by their watchfulness prevent his depredations. Those who are acquainted with the story know how the scholars succeeded, or rather how they failed; how the miller stole half a bushel of their flour and caused his wife to make a cake of it; and how the victims had their revenge and recovered the cake.

As already stated, the baker had in these good old times no better character than the miller, if not worse. There was an old saying that if three persons of three obnoxious professions were put together in a sack and shaken up, the first who came out would certainly be a rogue, and one of these was a baker. Moreover, the opinion concerning the baker was so strong that, as in the phrase taken from the old legends of the witches, who in their festivals sat thirteen at a table, this number was popularly called a devil's dozen, and was believed to be unlucky—so, when the devil's name was abandoned, perhaps for the sake of euphony, the name substituted for it was that of the baker, and the number thirteen was called "a baker's dozen." The makers of nearly all sorts of provisions for sale, were, in the middle ages, tainted with the same vice, and there was nothing from which society in general, especially in the towns where few made bread for themselves, suffered so much. This evil is alluded to more than once in that curious educational treatise, the "Dictionarius" of John de Garlande, printed in my "Volume of Vocabularies." This writer, who wrote in the earlier half of the thirteenth century, insinuates that the makers of pies (*pastillarii*), an article of food which was greatly in repute during the middle ages, often made use of bad eggs. The cooks, he says further, sold, especially in Paris to the scholars of the university, cooked meats, sausages, and such things, which were not fit to eat; while the butchers sold for them the meat of animals which had died of disease. Even the spices and drugs sold by the apothecaries, or *épiciers*, were not, he says, to be trusted. John de Garlande had evidently an inclination to satire, and he gives way to it not unfrequently in the little book of which I am speaking. He says that the glovers of Paris cheated the scholars of the university, by selling them gloves made of bad materials; that the women who gained their living by winding thread (*devaquetrices*, in the Latin of the time), not only emptied the scholars' purses, but wasted their bodies also (it is intended as a pun upon the Latin word); and the hucksters sold them unripe fruit for ripe. The drapers, he says, cheated people not only by selling bad materials, but by measuring them with false measures; while the hawkers, who went about to the houses, robbed as well as cheated.

M. Jubinal has published in his curious volume, entitled "Jongleurs et Trouvères," a rather jocular poem on the bakers, written in French of, perhaps, the thirteenth century, in which their art is lauded as much better and more useful

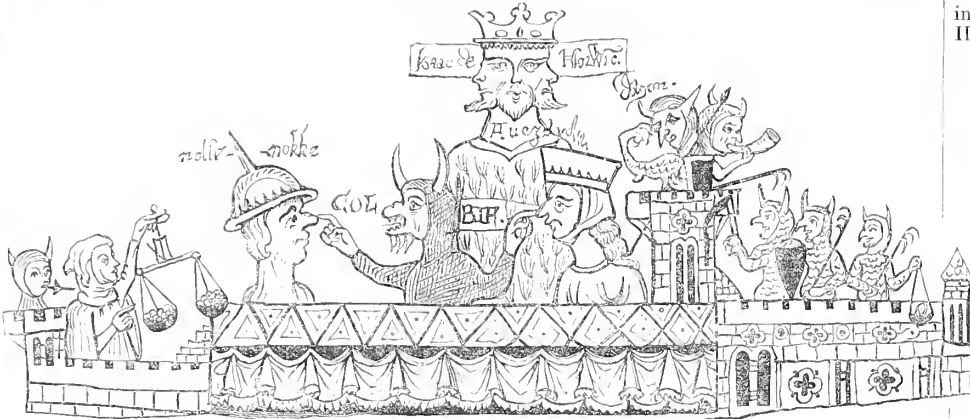


Fig. 1.—CARICATURE UPON THE JEWS OF NORWICH.

at this early period, and Isaac of Norwich, the crowned Jew with three faces, who towers over the other figures, was no doubt some personage of great importance among them. Dagon, as a two-headed demon, occupies a tower, which a party of demon knights is attacking. Beneath the figure of Isaac there is a lady, whose name appears to be Avezarden, who has some relation or other with a male figure named Nolle-Mokke, in which another demon, named Colbif, is interfering. As this latter name is written in capital letters, we may, perhaps, conclude that he is the most important personage in the scene; but, without any knowledge of the circumstances to which it relates, it would be in vain to attempt to explain this curious and rather elaborate caricature.

Before we pass from the middle ages, I will call attention to one class of subjects for satire and caricature which has not yet been reviewed. I mean that of the trader and manufacturer. We must not suppose that fraudulent trading, that deceptive and imperfect workmanship, that adulteration of everything that could be adulterated, are peculiar to modern times. On the contrary, there was no period in the world's history in which dishonest dealing was carried on to such an extraordinary extent, in which there was so much deception used in manufactures, or in which adulteration was practised on so shameless a scale, as during the middle ages. These vices, or, as we may, perhaps, more properly describe them, these crimes, are pretty often mentioned in the mediæval writers, but they were not easily represented pictorially, and therefore we rarely meet with direct allusions to them, either in sculpture, on stone or wood, or in the paintings of illuminated manuscripts. Representations of the trades themselves are not so rare, and are sometimes droll and almost burlesque. A curious series of such representations of arts and trades was carved on the *miserere*s of the church of St. Spire, at Corbeil, near Paris, which only exist now in some apparently not very good drawings, but they seem to have been works of the fifteenth century. Among them the first place is given to the various occupations necessary for the production of bread, that article so important to the support of life. Thus we see, in these carvings at Corbeil, the labours of the reaper, cutting the wheat and forming it into sheaves, the miller carrying it away to be ground into meal, and the baker thrusting it into the

oven and drawing it out in the shape of loaves. Our cut No. 2, taken from one of these sculptures, represents the baker either putting in or taking



Fig. 2.—A BAKER OF THE FIFTEENTH CENTURY.

out the bread with his peel; by the earnest manner in which he looks at it we may suppose that it is the latter, and that he is ascertaining if it be sufficiently baked. We have an earlier repre-



Fig. 3.—A MEDIEVAL BAKER.

sentation of a mediæval oven in our cut No. 3, taken from the celebrated illuminated manuscript of the Romance of Alexandre, in the Bodleian



than that of the goldsmiths. The millers' deprecations on the corn sent to be ground at the mill, are laid to the charge of the rats, which attack it by night, and the hens, which find their way to it by day; and he explains the diminution the bakings experienced in the hands of the baker as arising out of the charity of the latter towards the poor and needy, to whom they gave the meal and paste before it had even been put into the oven. The celebrated English poet, John Lydgate, in a short poem preserved in a manuscript in the Harleian Library in the British Museum (MS. Harl. No. 2,255, fol. 157, vo), describes the pillory, which he calls their Bastile, as the proper heritage of the miller and the baker:—

"Put out his hed, lyst nat for to dare,  
But lyk a man upon that tour to abyde,  
For east of eggys will not onys spare,  
Tyl he be quallyd body, bak, and syde.  
His heed endooryd, and of verray pryde  
Put out his armys, shewith abroad his face;  
The fenestrallys be made for hym so wyde,  
Claymyth to be a ctepyen of that place.

"The bastyle longith of verray dewe ryght  
To fals bakerys, it is trewe herytage  
Severalle to them, this knoweth every wyght,  
Be kynde assygned for thur sityng stage;  
Wheer they may frely shewe out ther visage,  
Whan they take onys ther possessioun,  
Owthir in youthe or in myddyl age;  
Men doon hem wrong yif they take hym down.

"Let mellerys and bakerys gadre hem a gilde,  
And alle of essent make a fraternité,  
Undir the pillory a letil chapelle byde,  
The place amorteyse, and purchase lyberté,  
For alle thos that of ther nombre be;  
What evir it coost affir that they wende,  
They may clayne, be just auctorité,  
Upon that bastile to make an ende."

The wine-dealer and the publican formed another class in mediæval society who lived by fraud and dishonesty, and were thus objects of satire. The latter gave both bad wine and bad measure, and he often also acted as a pawnbroker, and when people had drunk more than they could pay for, he would take their clothes as pledges for their money. The tavern, in the middle ages, was the resort of very miscellaneous company: gamblers and loose women were always on the watch there to lead more honest people into ruin, and the tavern-keeper profited largely by their gains; and the more vulgar minstrel and "jogelour" found employment there; for the middle classes of society, and even their betters, frequented the tavern much more generally than at the present day. In the carved stalls of the church of Corbeil, the liquor merchant is represented by the figure of a man wheeling a hog'shead in a barrow, as shown in our cut No. 4. The



Fig. 4.—THE WINE-DEALER.

graveness and air of importance with which he regards it would lead us to suppose that the barrel contains wine; and the cup and jug on the shelf above show that it was to be sold retail. The wine-sellers called out their wines from their doors, and boasted of their qualities, in order to tempt people in; and John de Garlande assures us that when they entered, they were served with wine which was not worth drinking. "The criers of wine," he says, "proclaim with extended throat

the diluted wine they have in their taverns, offering it at four pennies, at six, at eight, and at twelve, fresh poured out from the gallon cask into the cup, to tempt people." ("Volume of Vocabularies," p. 126.) The ale-wife was an especial



Fig. 5.—THE ALE-WIFE.

subject of jest and satire, and is not unfrequently represented on the pictorial monuments of our forefathers. An esteemed correspondent has communicated the subject of our cut No. 5, taken from one of the *misereres* in a church in Northamptonshire; the ale-wife is pouring her liquor

from her jug into a cup to serve a rustic, who appears to be waiting for it with impatience.

The rustic classes, and instances of their rusticity, are not unfrequently met with in these interesting carvings. The stalls of Corbeil present several agricultural scenes. Our cut No. 6 is taken from those of Gloucester Cathedral, of an earlier date, and represents the three shepherds, astonished at the appearance of the star which announced the birth of the Saviour of mankind. Like the three kings, the shepherds to whom this revelation was made were always in the middle ages represented as three in number. In our drawing from the *miserere* in Gloucester Cathedral, the costume of the shepherds is remarkably well depicted, even to the details, with the various implements appertaining to their profession, most of which are suspended to their girdles. They are drawn with much spirit, and even the dog is an especially active partaker in the scene.

Of the two other examples we select from the *misereres* of Corbeil, the first represents the carpenter, or, as he was commonly called by our Anglo-Saxon and mediæval forefathers, the *wright*, which signifies simply the "maker." The application of this higher and more general term—for the Almighty himself is called, in the Anglo-Saxon poetry, *calra gesefta wryhta*, the Maker, or Creator, of all things—shows how important an art that of the carpenter was considered in the middle ages. Everything made of wood came within his province. In the Anglo-Saxon "Colloquy" of Archbishop Alfric, where some of the more useful artizans are introduced disputing about the relative value of their several crafts, the "wright" says, "Who of you can do without my craft, since I make houses and all



Fig. 6.—THE SHEPHERDS OF THE EAST.

sorts of vessels (*vasa*), and ships for you all?" ("Volume of Vocabularies," p. 11.) And John of Garlande, in the thirteenth century, describes the carpenter as making, among other things, tubs, and barrels, and wine-cades. The workmanship

of those times was exercised, before all other materials, on wood and metals, and the wright, or worker in the former material, was distinguished by this circumstance from the smith, or worker in metal. The carpenter is still called a wright



Fig. 7.—THE CARPENTER.



Fig. 8.—THE SHOEMAKER.

in Scotland. Our last cut (No 8), taken also from one of the *misereres* at Corbeil, represents the shoemaker, or, as he was then usually called, the cordwainer, because the leather which he chiefly used came from Cordova in Spain, and was thence

called *cordewan*, or *cordewaine*. Our shoemaker is engaged in cutting a skin of leather with an instrument of a rather singular form. Shoes, and perhaps forms for making shoes, are suspended on pegs against the wall.



## THE TURNER GALLERY.

## PETWORTH PARK.

Engraved by J. Cousen.

This is one of a series of four pictures painted by Turner, and fitted into panels in what is called the "Carved Room," at Lord Leconfield's mansion, Petworth. Another of the series, the 'Chain Pier, Brighton,' was engraved in our work the early part of last year. There are few of "the stately homes of England" more beautifully situated than that standing in Petworth Park, Sussex, near the ancient town from which it derives its name. The property originally formed part of the "honour" of Arundel, but was presented by Adeliza, dowager-queen of Henry I., to her brother Jocelyn de Louvaine, from whom it passed to the noble family of Percy, Lords of Petworth, and afterwards Earls of Northumberland. Ultimately it devolved upon Elizabeth, Baroness Percy, only daughter and heir of Jocelyn, eleventh earl. She married Charles Seymour, Duke of Somerset, and her daughter Catherine carried the estates to the Wyndhams, subsequently created Earls of Egremont. In 1309, Henry de Percy embattled his house at Petworth; it was newly fronted by the Duke of Somerset, and greatly altered by the late possessor, George O'Brien, Earl of Egremont, for whom the pictures in question were painted, and who adorned the mansion with a large number of rare and valuable works of Art, adding considerably to an extensive collection already existing; it is now one of the finest in the kingdom.

Dr. Waagen speaking of it, says, "While it possesses admirable specimens of all schools, its strength consists in pictures of the Netherlandish school, including a number by Van dyck, several of which belong to his finest *chefs-d'œuvre*. Few collections, also, possess so many fine Holbeins as this. Finally, it presents the most admirable view of the English school, from Hogarth to the best living masters. The Vandycks came into the Wyndham family by the death of Lady Elizabeth, sole daughter and heiress of Jocelyn Percy," the lady referred to in the preceding paragraph. The principal Vandycks are a group of Algernon Percy, Earl of Northumberland, his Countess, and their young daughter, a child of about six years of age; Sir Charles Percy in armour; Ann Cavendish, Lady Rich; Henry, Lord Percy of Alnwick; Mrs. Porter, a beautiful woman in the prime of life; Mountjoy Blount, Earl of Newport, George, Lord Cowley, and a boy; Wentworth, the unfortunate Earl of Strafford; Henry Percy, the ninth Earl of Northumberland; William, Prince of Orange; Dorothy Sydney, Countess of Sunderland; Lucy, Countess of Carlisle, daughter of Jocelyn, Earl of Northumberland; Dorothy Percy, Countess of Leicester; Elizabeth Cecil, Countess of Devonshire; and another lady, whose identity cannot be ascertained. The chief Holbeins are a Lady, name unknown; Edward VI.; Henry VIII.; a man with a falcon on his hand; and another man with a letter in his hand. The English school is represented by several fine portraits by Reynolds—his 'Death of Cardinal Beaufort,' 'The Witches' Dance,' and 'Macbeth;' by examples of Calcott, Leslie ('Gulliver with the Brobdingnags,' and 'Saneho with the Duchess'), R. Wilson, Hogarth ('The Cognoscenti'), Howard, Northcote ('The Murder of the Princes in the Tower'), Opie, Gainsborough, Wilkie, Copley Fielding, and others. Turner's pictures, besides those in the panels, are, 'A Landscape, with the Story of Echo and Narcissus,' 'Landscape, with Cattle,' 'A Seapiece,' 'Tabley House, Cheshire,' 'The Thames at Eton,' and 'The Thames at Weybridge.'

The view of Petworth Park was taken about the year 1828. Nothing is seen of the mansion, which lies on the other side of the hill, behind which the summer sun is setting in all its glory, reflecting its brilliance in the quiet lake, and throwing long shadows over the green sward, where herds of deer are browsing. The rising ground to the right, and the group of trees on the left, give height to what would otherwise be a comparatively level composition, while they act as powerful supports to the distant centre.

## THE ROYAL ACADEMY.

WE revert to the Report of the Commissioners on the Academy question, in order briefly to consider the evidence on which it is based, and its proposals framed. The academicians are generally consistent in their expression of dissent from any considerable extension of their body, and the infusion of a "lay" element into their councils. On minor and more indifferent subjects on which members were examined, there is a diversity of opinion remarkable among men who might have been expected to be unanimous on the interests of an institution indisputably their own. As Sir E. Landseer says, the body owes the public something for "lodgings," which, being admitted, the bill against them must, up to the present year of grace, have risen to a handsome accumulation; notwithstanding which, and all other matters, internal and external, bearing on the inquiry, the proposals of the Commission are very moderate. Dissension is, and has long been, rife in the Academy, but nothing in the shape of a complaint, publicly made, ever escapes the walls. It is continually attacked, but it cannot be said that its position is defensive, for it never defends itself. And this is most wisely ordered. It is no matter of surprise that men who, even from their manège, have been accustomed to manage their household to their own satisfaction, should not recognise an interference of which they cannot see the advantage. It is only on the question of "lodgings" that the public claim to be heard is based. This is the only lever wherewith parliament can effect any amelioration of the condition of the "outsider."

In the following observations we shall refer only to the main points of the inquiry, as on these all minor considerations depend. Sir Charles Eastlake said, that the law requiring candidates to inscribe their names during the month of May is likely to be rescinded. None, he says, of the honorary members take any part in the administration of affairs. With respect to a law commonly understood to rule the elections, the President said that it was not by any regulation desired on the part of the Academy, that artists should cease to be members of other institutions before they were acceptable candidates for the associateship. The impression, however, has prevailed of the operation of such a law. Mr. Lewis retired from the old Water-Colour Society before, we believe, he was elected to the associateship; and some years ago, on the retirement of Mr. Harding and Mr. Holland from the same body, it was thought that they were about to be elected. Such a law does exist, and it is an understood profession of the Academy that they receive no one being a member of another Art-body. Sir Charles Eastlake, however, says that Mr. Lewis might have been an associate of the Academy, and at the same time a member of another body. Some years ago the President entertained a scheme for abolishing the class of associates, and electing an unlimited number of academicians; but he has since changed his views. The opinions which he now holds as to election are, that it would be desirable to reduce the number of associates; that the principle of selecting a certain number of the most distinguished artists, and keeping them, so to speak, on a short term of probation, is a good principle. The evil attending a long list of associates is that of their passing the best years of their life in the subaltern class, and becoming disappointed and despondent through delay and disappointment. Ten associates the President thinks sufficient. On the subject of the augmentation, Sir Charles Eastlake is unfavourable to the increase of the members; he has no idea that there can at any time be so large a number of distinguished artists in any country; and if the Academy were greatly increased, say to sixty members, he is certain that the best artists would form themselves into a new society. He is favourable to the admission of honorary foreign members. In the event of an increase of the numbers, he would object to make any addition to the number of painters, but thinks that, as long as the Academy has to maintain itself by exhibitions, it would be dangerous to reduce the number of academicians. With respect to the removal of the Academy, it is not desirable that

any change should be made; if it be necessary to construct a new building, the outlay of £70,000 or £75,000 would "eripple the resources" of the institution. The President does not feel qualified to express an opinion on the legal claim of the body, if there be one, to have rooms provided by the state; but he has no doubt as to the moral claim. In the event of the whole of the building in Trafalgar Square being ceded to the Academy, they could reconstruct the front.

Mr. Charles Landseer, as Keeper, gave evidence as to the state and regulations of the schools. He thinks that the standard of merit is much higher now than it was formerly, as regards candidates for the schools, and many of the students support themselves while passing through their course. Mr. Redgrave thinks the appointment of one permanent teacher desirable; but like others of the witnesses, is of opinion there would be much difficulty in securing a man of sufficient ability; he thinks the retention of the associate class desirable, and that it might be useful to extend the number of associates without limit, because if the number were so large that it were impossible for everyone to be elected, then only the best could be chosen; he considers some better plan for the declaration of candidature might be adopted, than that of the candidate inscribing his name.

Mr. Roberts expressed himself dissatisfied with the existing relation between associate and academicians. He read to the Commission a paper which he had prepared on this subject, wherein he spoke of the remote prospects that associates had of becoming academicians. Within these last few years, Geddes, Danby, and Hollins died associates, their latter years embittered at being passed over so frequently. To add to the number of associates will only increase the evil. There is but one remedy for it: that is, to add all the associates to the list of academicians,—that no further associate class should exist, and that the number of the academicians should remain permanently at sixty. Thinks it desirable that foreign artists of distinction should be received as honorary members, and that they would expect to exhibit. Eight pictures is the limit, as to number, that the academicians are entitled to exhibit; but few except the portrait painters send more than half that number. Thinks that our school ought, like those of the Continent, to have a professor at Rome for the direction of our students; that the present system of election by ballot cannot be improved upon; is not favourable to the introduction of honorary non-professional members having a voice in the concerns of the body; does not think the Academy a "public national institution;" thinks well of the proposal of establishing a list of sixty or seventy honorary professional members from among whom academicians may be elected. Mr. Roberts was one of the original members of the Society of British Artists, that had passed a law according to which no member could quit the Society without the forfeiture of £100. This he paid, after which he was elected to the associateship of the Academy. In like manner Mr. Lewis, the late Mr. F. Stone, and Mr. J. D. Harding, retired from the Water-Colour Society before soliciting the associateship: the two former were elected, but the last returned to the Water-Colour Society.

Sir Edwin Landseer is favourable to the admission of foreign professional members, with the privilege of contribution; thinks it would be highly advantageous for students to pass some time in Rome; that the rule compelling artists to cease their connection with other societies before proposing for the Academy is an error; that anatomical study is not sufficiently insisted on. Sir Edwin Landseer in a few words explains not the "teaching" but the manner of study whereby English artists acquire their education:—"The students teach themselves; you cannot teach a man beyond giving him a preliminary education. There are only a few things that can be taught in Art. Perspective and anatomy are the two most essential, and if I were to educate a landscape-painter I would begin by giving him a perfect knowledge of the human skeleton." In this our system differs entirely from that of the Continent, where every artist is, until advanced in life, under tuition, the result of which is the stereotyped manner of his school; whereas among ourselves





J. M. W. TURNER, R.A. PINXT.

J. COUSEN, SCULPT.

## PETWORTH PARK.

FROM THE PICTURE IN THE POSSESSION OF COLONEL WYNDHAM







self-teaching has eluded a freshness and variety that distinguishes no other existing school. On the subject of election, Sir Edwin Landseer said—"If this Commission were entrusted with the privilege of electing men at once to the full honour of Royal Academician, they would be very much puzzled to find ten men worthy of that promotion." In such a contingency there are many considerations that have weight. In the Academy itself there are many degrees of excellence, and the number to be found depends much upon the standard set up. There are members of the Academy who would never have had a place there, if they had been tried by a high standard of Art; and it is hard to say that there are not some non-academical artists as worthy on the score of power as many academicians. Sir Edwin Landseer would rejoice that a site should be given to the Academy, and that by building their own rooms they should be entirely independent.

Mr. Maclise is not satisfied with the attendance of students at the schools; he has been much disconcerted, when visitor, to find only three or four students present. In reference to this Mr. Maclise said—"I sometimes imagine that the study of the human figure is not so much believed in as it used to be. We used to be taught to consider the human figure, whether in an antique cast or from nature, was sufficient to make a painter, whether a landscape-painter or any other painter. That doctrine seems no longer to be believed in. I think that painters who wish to study landscape Art, for instance, no longer think it necessary to attend the antique school or the life school of the Academy, but they go into the fields. They deny that drawing the human figure is a good preparation for painting the trunk of a tree." As in the school of the Academy, the life is not more attractive elsewhere among us. At the minor schools—as, for instance, at the Langham school—out of sixty members and subscribers, the attendance in the nude week is thin, while every seat is occupied during the week of the draped model. But for the solution of this question it is not necessary to look far. This appears on the walls of every exhibition room, in the domestic subjects, that outnumber all else. To paint these, perfection of study, antique or nude, is not indispensable. The nude heroic has disappeared from among us, and of the followers of Etty, Frost alone remains. Mr. Maclise is in favour of abolishing the associate class and substituting direct election to the degree of academician; does not see the way to increasing the number of the latter; dissents from the introduction of honorary members having a voice in the administration of the institution; is not prepared to admit that artists are in every way fitted to estimate works of Art in all their qualities. With respect to the system of teaching, Mr. Maclise thinks that too much advice embarrasses the student; while others consider that the visitor should not paint himself from the figure, but attend exclusively to the students. Thinks that the system of pupils assisting their masters is good, and would avail himself of such aid if it were to be obtained.

Mr. Mulready, in his examination, alluded to the variety of our school. He said—"A school would not be ruined by its leaders following their natural bias. Hogarth and Reynolds, Wilson and Turner, Wilkie and Etty, all do us honour, and make us a school of rich variety." He was of opinion that a very fine school might arise out of the tendency to that manner called Pre-Raphaelite; thought the public tired of "historical" Art; was perfectly satisfied with the general working of the Academy.

We have alluded to the want of unanimity in the Academy on most questions; in the evidence of Mr. Cope, in reference to changes in the corporation, he says—"There is a party for keeping the associate class as it is, another for doing away with the rank altogether, and another for increasing the number." He thinks the constitution of the Academy satisfactory, but the mode of election is open to improvement; he cannot see the utility of an addition of non-professional members; thinks that the limited recognition hitherto of the public services of the Academy unworthy of a great nation; that it ought to have rooms provided at the public expense.

With respect to any future relation between the government and the Academy, Mr. Westma-

cott says, that in the event of a building being provided by the country, "the government should be made acquainted with their proceedings, but not that they should have anything to do with the management of the Academy;" and he explains his view by saying that reports should be sent in to show "that the Academy was doing its duty." Such a conclusion as this might have been effected without any inquiry; from the evidence of antecedent witnesses a concession of this kind is not contemplated by them; such a grant would place the academicians entirely beyond parliamentary control. Mr. Westmacott is indisposed to admit non-professional members, and he is not satisfied with the management of the schools.

Mr. Foley desires a portion of the associates to be at once raised, and that the most eminent painters and sculptors should be elected without any probationary condition.

Baron Marochetti described the nature of the grand Prix de Rome, and the condition of the students there; described the relations of the French Academy des Beaux-Arts with the state and the management of the schools. The influence of the English school on that of France has been great since the year 1820. The Académie des Beaux-Arts has nothing to do with the exhibitions, but it is called on to furnish jurors for the judgment of the contributions. According to this witness it would be better to retain the secondary class, and extend their privileges.

The top of the list of associates is called by Mr. J. P. Knight "the forlorn hope;" it seems understood that if they sink so low as to rise to that bad eminence, their chance of election has long been gone. In speaking of the schools, this witness thinks them in a very unsatisfactory state. He is of opinion that the drawing of the French school is deteriorating. This is commonly observed; and arises from the change of public taste. The admiration of the nude classic is declining in France as in England. Mr. Knight thinks that the students are not kept sufficiently long in the life school, and observes that their drawings become loose and inaccurate when they are allowed to paint too soon. He is in favour of retaining the privilege of exhibiting eight pictures, as held by academicians. Mr. Grant, on the other hand, thinks this number excessive.

The evidence that we have especially consulted hitherto is that of members of the Academy, which extends to lengthy detail on the subject of elections, teaching, finance, and general administration. Such matters do not in anywise affect the great question—of whether any change shall or shall not be effected in the constitution of the Academy. We especially turn attention to those points wherein the Academy and the Commission may or may not acquiesce—those important points in which reconstruction may be considered desirable, even by the members themselves. With respect to certain principal questions that were brought under notice, there was but little diversity of opinion. Academicians express concern for the condition of those associates who have remained long on the list, and some go the length of desiring their absorption into the official body of academicians. They are unanimous in rejecting the admission of lay members, and in increasing to any great extent the number of the academicians. Those to whom the question has been put would regard with satisfaction the donation of a site whereon the body should build their own rooms. Many of them declare the system of teaching defective; some pronounce for a permanent professor; others desire the visitor system to be continued. The Commission, however, having deliberated on the evidence, and given its report, it remains to hear the spirit of the reply which the Academy will give. It may, however, be well to hear certain of the outside voices, invoked by the Commission, on the most important heads.

Mr. J. D. Harding considers the system of teaching "most inefficient;" the young men are not taught their Art, they are allowed to pick it up as well as they can. The addition of non-professional members to the Academy would be beneficial; their having a voice in the affairs of the institution would remove the exclusiveness of the body; it would be an advantage if landscape painting were taught in the schools. Water-colour painting is essentially an English Art, but

it is ignored by the Academy, and its professors (except miniature painters) are practically excluded. It is not probable that the idea of embodying the water-colour societies with the Academy could be entertained, and if a selection were made from them, that would have the effect of ruining these institutions without much benefiting the Academy, because it is not a few that would make such an impression as to represent a school. Mr. Tayler, president of the Old Water-colour Society, thinks it would be advantageous to increase the number both of the academicians and associates; considers the teaching in our schools much inferior to that of the French ateliers.

Taking the evidence set forth in the report as a whole, there is no doubt but that it rules against the present condition and construction of the Academy in its various ramifications. Even the testimony of its own members, those, moreover, most wedded to the institution, shows that all is not quite sound and adapted to the exigencies of the case. Diversity of opinion as to existing evils and the best remedy for them, there must always be, to a greater or less extent, among every associated body of men whose interests are involved in any inquiry for amelioration; but that there should be such unanimity of agreement in the Academy, on many points affecting its usefulness, we could scarcely look for. Here, then, is proof clear as noonday, that changes of some kind or other are required, and though it is not to be expected that such sweeping reforms as the Commissioners recommend will meet with favour, or even with gentle resignation, inside the walls of Trafalgar Square, the Academy, we feel assured, will never set its face resolutely against what is reasonable and what the circumstances of the times require. We know that among the members are some who advocate measures of wide and vital change, but they are a small minority, whose voices are silenced by their peers, and, perhaps, it would not be prudent to listen to all the suggestions made both within and without the Academy. To be enrolled among its members must always be, what it has hitherto been, the highest prize to which an artist can reach, though there have been, and still are, many who have never attained it; and the Academy ought to be the best and most popular Art-school in the country, and not one to which the student is indifferent, or which he purposely avoids for its inefficiency. We wait, not without anxiety as to the future of the institution, to see what weight the report of the Commissioners will have upon the corporation; whether it will take the reform into its own hands, or—a result we have no right to, neither do we, expect—whether it will do nothing, and leave the public to "appeal unto Cæsar," that is, its representatives in parliament.

## ART IN SCOTLAND, IRELAND, AND THE PROVINCES.

GLASGOW.—Mr. Charles Heath Wilson has terminated his connection with the Glasgow School of Design, after presiding over it during a period of seventeen years to the unquestionable advantage of the institution, as well as to the benefit of the manufactures, and of the Arts generally, of the city. His resignation is, we believe, another of the "results" of the new minutes of the Department, which, in process of time, bid fair to deprive these schools of their most efficient and hard-working superintendents. We know of another case of a large and important school, whose conductor is only holding on to it for a few months to prevent its total disruption. We only hope Mr. Wilson will receive, what he has justly earned, a handsome superannuation allowance, at least equal to his salary. There are few men living who have done more, or even so much, to make these schools of Art what they ought to be, and to advance the manufacturing Arts of the country, in the respective positions he has held during a quarter of a century, as master of the School of Form under the Board of Manufactures in Scotland, as Director of the Government School of Design, at its earliest establishment at Somerset House, and as Master of the Glasgow School; in all which posts he gained the unqualified approbation of the heads of departments. There are other public services performed by this gentleman which entitle him to be liberally dealt



with by the Treasury; as, for example, his visit to the Continent in 1842, on behalf of the Royal Commissioners on the Fine Arts, to report on the state of Fresco Painting and upon Mural Pictures with reference to the decoration of the Houses of Parliament, and as Inspector of the Provincial Schools. In such labours as these, offering no collateral advantages, Mr. Heath has spent the prime of his life, foregoing altogether all engagements in the profession in which he was brought up, that of an architect: it is only right, therefore, that he should be adequately recompensed.—A public meeting has been held to take into consideration the propriety of erecting in the city a memorial of Lord Clyde, when a committee was formed to collect subscriptions and determine what the work is to be, and who is to execute it.

**EDINBURGH.**—On the 26th of October, the annual meeting of the Watt Institution and School of Art was held, the Lord Provost presiding, when the school was reported to be in a satisfactory state.

**PAISLEY.**—It is proposed to place a bust of the late Lord Clyde in the council chamber of this town, where the veteran officer was born. The bust will in all probability be a copy of that executed by Mr. Ewing for Glasgow, the gift of Mr. Dalgleish.

**PERTH** is to have a statue of the late Prince Consort, from the chisel of Mr. Brodie, R.S.A., Edinburgh. Some months ago we announced that the erection of such a work was contemplated. It is also proposed to erect an "Albert Institute" for literary and other congenial purposes.

**CORK.**—The annual inspection of the works executed by the students of the School of Art in this city was made by Mr. Eyre Crowe, one of the government inspectors, in the month of October, when nineteen medals were awarded, and nine drawings were selected for national competition. In comparing these awards with those of other schools in Ireland, it must be admitted that the Cork institution is eminently successful. In addition to the government prizes, the Earl of Cork gave £10 to be competed for, and the Mayor of Cork, £25, to be distributed in various sums.

**BRISTOL.**—On the evening of November 3, Mr. J. B. Atkinson, honorary secretary to the Bristol School of Art, delivered a lecture at the Philosophical Institution on "The Revival of Art in Germany: the Schools of Munich and Düsseldorf." The lecture was illustrated by engravings from the works of the early Italian and German masters, and those of the modern Germans.

**BROMSGROVE.**—The annual examination of the students of the School of Art was made by Mr. G. Wyld, one of the government inspectors, on October the 21st, when he awarded six medals as prizes. The number of pupils whose works were examined—though not all as competitors for prizes—was about fifty.

**COVENTRY.**—On the return of the Prince and Princess of Wales to London, early in October, the present which had been prepared by the ladies of Coventry, together with an address of congratulation from the mayor and citizens of the ancient city of Lady Godiva, were graciously received by her Royal Highness the Princess, at Marlborough House. The offering of the ladies was a watch of Coventry manufacture, executed in the highest style of the watchmaker's art, and richly adorned with jewels and goldsmith's work. It was a worthy symbol of loyal affection, such as English ladies might fitly offer, and such also as the royal bride of the eldest son of England might esteem, as well for its intrinsic value as for the sentiments which it was designed to indicate. The address, and the casket that had been produced for the purpose of containing and preserving it, were both of them significantly associated with Coventry itself, while they discharged with admirable efficiency the particular duties that were assigned to them. The address, unlike the long array of similar productions that have found their way to Marlborough House since the royal marriage, instead of being written, was *woven*. It is an illumination, executed with marvellous skill, brilliancy, and effectiveness, in a Coventry ribbon-loom. The design, by Mr. Holmes, F.S.A., of the British Museum, showed how devoted a student of the works of the mediæval illuminators that gentleman unquestionably must be. It was clever and appropriate, the only drawback from its excellence being its excessively close adherence to the character of the old illuminations, and the decided manner in which it appeared rather to have been transferred from vellum to silk than adapted in the first instance to the nature and requirements of a textile fabric. In these respects this really beautiful design resembled the compositions by the same gentleman which appeared in the last year's Great Exhibition amongst the woven productions of Coventry. The casket, another local work, and intended to be typical of a great Art-industry of Coventry, was designed and produced by

Skidmore's Art-Manufactures Company; and it most honourably upholds the distinguished reputation of Mr. Skidmore, his artists, and his workmen. This casket is of gold, enriched with various precious stones, with enamels, crystals, and by every variety of the most beautiful decorative processes known to skilled workers in the precious metals. We add, with most sincere gratification, that it demonstrates the masterly abilities of living goldsmiths, and shows that we have amongst us men who are able to produce works that may take rank with the most precious Art-treasures of the olden time. We hope, on some future occasion, to see this casket in another "loan collection" at South Kensington, if only that the authorities of that favoured region may learn what can now be accomplished without any aid from their schools of Art. Upon the lid of this fine casket is a large circular medallion containing an enamel picture, after a design by Mr. Tenniel, representing the crowning incident in the devotedness of Enid, while her lord lay "feigning himself as dead" in the hall of the "bandit earl." It is a beautiful composition, happily introduced, and in its execution it leaves nothing to be desired.

**DURLEY.**—The annual inspection of the works of the pupils in the School of Art here, was made by Mr. Wyld, one of the government inspectors, on the 13th of October. The number of works submitted in competition for medals was not so great as in former years, owing to several of the more advanced pupils having left; but the whole of those exhibited, eight in number, obtained prizes.

**GLOUCESTER.**—Messrs. Ford Brothers, of this city, have recently executed and sent out some excellent examples of their enamelled slate-work, the principal being twenty massive chimney-pieces and a large spirit vat or tank for the Imperial Hotel, Great Malvern. These productions are Gothic in design, to harmonise with the architecture of the building; the imitation of serpentine and black marbles is excellent, and could scarcely, if at all, be excelled by the most skilled workmen of the metropolis. We understand that Messrs. Ford have executed this year nearly 500 chimney-pieces of various kinds, exclusive of those for the Malvern Link and New Milford Hotels—satisfactory evidence of the extensiveness of their establishment and the satisfactory character of what is produced there.

**HEREFORD.**—The choir screen for Hereford Cathedral, by Mr. Skidmore, one of the noblest works of English Art-manufacture in last year's Great Exhibition, has been removed to Hereford, where we have recently had the opportunity of seeing it permanently fixed in its proper place in the cathedral. However effective this grand screen may have appeared last year when in the Exhibition, its surroundings and associations then were such as would necessarily exercise upon it the most prejudicial influences. All this is now over, and in the grand solemnity of the cathedral the metal-work screen more than realises the anticipations of its admirers. It presents a striking contrast to the surrounding masonry, and to the carving in stone and wood, while, at the same time, it harmonises perfectly with the massive arch, and traceried window, and tabernacled niche.—A statue, in bronze, of the late Sir George Cornwall Lewis, is to be placed in front of the shirehall in Hereford; and arrangements have been made with Baron Marochetti to execute it, at the cost of £1,000.

**HUNTINGDON.**—We noticed some months since that it was in contemplation to open in this town a branch of the Cambridge School of Art. This has now been effected, Mr. Wood, from the latter town, attending at Huntingdon once a week to superintend the classes, which are supplied with copies and models from Cambridge.

**KIDDERMINSTER.**—The works of the pupils in the Kidderminster School of Art were examined by the government inspector, Mr. Wyld, in the month of October, when sixteen awards of prizes were made, and five drawings selected for the annual competition. Last year only ten prizes were awarded, and two drawings selected.

**LIVERPOOL.**—The annual presentation of prizes awarded by the Science and Art Department to the pupils of the School of Art took place on the 31st of October. The number of prizes distributed was very large, while the speakers who took part in the proceedings spoke most favourably of the institution and its prospects.

**NOTTINGHAM.**—The Duke of Newcastle, in the speech he made the other day when laying the foundation-stone of the new School of Art in Nottingham, is reported to have said—"If I am asked, 'what good have these schools done?' I will not go to local evidence, not even to English evidence, but I will ask you to read the reports of the most intelligent and able Frenchmen who took an interest in the Great Exhibition of last year, and speak in the highest possible terms of the advantages of these

schools. These learned and intelligent Frenchmen go so far as to say that they tremble for the future pre-eminence of France so far as regards the art of design, because in these two decades of time—the ten years before the first exhibition, and the subsequent ten years before the second—the English manufacturer has made enormous progress, and this progress they attribute entirely to the enlightened teaching of these schools." Now we take the liberty of telling his Grace, that if he had consulted "English and local evidence," which he ignored, instead of the evidence of foreigners, who only see results, and cannot accurately account for them, he would have been led to a different and more truthful opinion. The Duke of Newcastle, as a member of the government, has read the report of the Royal Commissioners of 1863, and takes it for granted that everything therein stated is absolutely indisputable; and he goes down to Nottingham and endorses the assumed facts of that official document, without himself being able to corroborate or refute them. And thus the public is hoodwinked—we do not say wilfully, but without inquiry—by men high in authority, whose opinions carry so much weight as to be held up for the guidance and belief of others. And thus it will ever be till the whole system of the Department of Science and Art is investigated by competent and independent men, capable of detecting falsehood and ephemerality, and fearless in denouncing it. Had his Grace, instead of generalising from the evidence of foreigners, as unacquainted with facts as himself, limited his praise to the practical working of the Nottingham School, we should have taken no exception to his remarks, for this institution is, we know, one of the very few conferring real benefit on the manufactures of the place, and is, therefore, entitled to be set forth as an example of good.

**SOUTHAMPTON.**—On the 20th of October, Mr. S. A. Hart, R.A., one of the government inspectors, made the annual examination of the works of the pupils in the Southampton School of Art, when nineteen medals were awarded, and four certificates of "honourable mention." Five drawings were also selected for national competition. The two prizes, of three guineas and two guineas respectively, given by the late Lord Mayor of London, Mr. Alderman Rose, M.P. for the borough, fell to the successful competition of W. T. Roberts, "for a landscape in water-colours from nature," and of T. W. Denning, for his copy of a study by Mulready.

**WESTON-SUPER-MARE.**—The memorial of the late Prince Consort proposed to be erected in this pleasant watering-place, is to take the form of a pyramid, on Worlebury Hill. The lord of the manor, Mr. J. H. Smyth Pigott, has offered a suitable piece of the ground for the purpose, and to give the stone required.

## THE REPORT OF THE COMMISSIONERS FOR THE EXHIBITION OF 1862.

THIS document, a goodly royal-octavo volume of two hundred and sixty-six pages, duly bound in official blue, is addressed to the Home Secretary, Sir George Grey, with the request that he would "lay it before Her Majesty, for her approval." It bears the signatures of all the Commissioners, and was sealed with their corporate seal, at the Council Chamber, Whitehall, on the 20th of April, 1863. Subsequently, this report was "presented to both Houses of Parliament by command of Her Majesty," and, after a becoming delay, it was published, and so became accessible to the public at large.

The Commissioners for the Exhibition of 1862 were incorporated by a Royal Charter on the 14th of February, 1862; and they define this their official report to be a record "of the various steps which were taken by them in the discharge of the duties entrusted to them by their charter, accompanied by a notice of such other matters connected with the recent International Exhibition as appeared to call for their observation on that occasion." Without having subjected these not very prepossessing words to any severe critical examination, we were content to gather from them a general declaration, that



the Report of the Commissioners would prove to be a faithful exponent and chronicle of their proceedings; and also, on the other hand, that whatever "matters connected with the Exhibition" had no place in their Report, were such as the Commissioners would naturally and rightly have considered to possess no claims upon them for "notice" or "observation." This Report, on examination and study, fails most deplorably to realise anticipations such as these. With deep regret, but also with unqualified surprise and indignation, we are constrained to pronounce this Report to be distinguished by every one of the worst qualities that are but too notoriously characteristic of these official productions. It merits grave censure as well for its method of treating what it does contain, as for the cool indifference with which it leaves many "matters" of the first moment altogether unnoticed. Concise and obscure, where plain language and full details were alike becoming and necessary; where brevity and systematic generalisation were obviously desirable, it is painfully diffuse and minutely explicit. Its space this Report adjusts to its various contents in an inverse ratio to their several degrees of importance; and thus, while making much of trifles, and devoting to them page after page of copious details, it dismisses questions of real importance in a few lines, or, if they are important in the highest degree, it sometimes has no room for them at all.

The body of the Report extends to sixty-three pages, and forty appendices printed in smaller type fill up two hundred and three pages more. Nineteen pages, with either five or six columns in each page, are devoted to appendix No. 21, which contains a "Return of School Children, Parties of Workmen, and others," who visited the Exhibition. Sixteen pages of three columns are assigned to appendix No. 23, containing a "Classified List of the Trades of the United Kingdom." A single page (page 87) is considered sufficient for appendix No. 18, which contains the *entire financial statement of the Commissioners*. Appendix No. 25, which occupies eight pages of sixteen columns each, sets forth the "Number of Exhibitors and the amount of space occupied by the several Countries in each of the thirty-six Classes in the Industrial Department." From this minutely detailed "return" we learned the total number of exhibitors from the United Kingdom and all the British colonies and dependencies to have been 6,164, and those of all foreign countries 16,640, making a grand total of 22,894 exhibitors. Having accomplished our examination of the twenty-one pages of appendices Nos. 32 to 36 inclusive, all of them devoted to matters connected with the constitution of the juries themselves, we arrived at appendix No. 37 (fifteen pages of ten columns each), in which is recorded the number of Awards of Medals and Honourable Mentions made by the International Juries, in every class, to each country. In this appendix the numbers of the exhibitors are given a second time, and here the exhibitors of the United Kingdom are 5,415 in number, and those of the British colonies and dependencies 3,002, making in all 8,417; the foreign exhibitors in this appendix are represented to be 17,861 in number, and thus the grand total here amounts to 26,278. Which of these two groups of figures may be the correct one, or whether either of them is correct, we, of course, are unable to determine. What we do know is, that a vast amount of figures, distributed with all the parade of excessive carefulness, have produced two widely different statements of the same facts. And this result of all these columns of small figures not only leaves the Report of the

Commissioners without any reliable account of the numbers of the exhibitors, but it also leads to the inevitable inference, that all the other minute tabular statistics of the Report may be equally uncertain, vague, and even contradictory.

Appendix No. 5 (ten and a half pages very closely printed) is devoted to "Captain Phillpotts' Lecture on the Construction of the Building for the Exhibition of 1862," to which lecture in the body of their Report the Commissioners systematically refer, as the authoritative document upon the subject of which it treats. Without contemplating the dreary task of requiring our readers to follow us, step by step, through this officer's lecture, we shall place before them one or two specimens of this portion of the Report which her Majesty's Commissioners presumed to lay before their Sovereign. Captain Phillpotts, we may observe, is an officer of the Royal Engineers, and he acted as chief architectural assistant to the architect-in-chief of the Exhibition Building, his comrade of the same corps, Captain Fowke. This lecture, like appendices 23, 25, 32, 37, &c., abounds in details and statistical statements, almost all of which we leave to our readers to examine for themselves. "It is always interesting, and at the same time it gives a good idea of the size of any building, to state the quantities of the chief materials used in its construction:" with this preliminary remark the lecturer proceeds to give the numbers of the bricks and the weight of the iron, the length of the columns and girders if "placed end to end," with the square feet of flooring, and so forth. All this certainly is both interesting and in some degree useful information—that is, it *would be*, if we could accept it with confidence—but when we find that the arithmetic in use in the architectural department of the Royal Engineers computes "upwards of 82,025 feet of columns" (the iron columns of the building) to be "equal in length to four miles," our faith in the gallant assistant architect's multitudes of figures is grievously shaken. Our own arithmetic fails to solve for us the problem whether he really means "82,025 feet," which are equal to fifteen miles and a half and about sixty yards, or "four miles," which are equal to 21,120 feet. Who can divine, beyond the pale of Royal Engineering architecture and lecturing, whether "seventeen millions of bricks" mean 17,000,000 of bricks, or bricks in large quantities *ad libitum*? Can the lecturer himself complain if we are disposed to argue on the principle of *ex uno disce omnes*?

We have another word or two to say upon this lecture. It winds up, as it might have naturally been expected that it would wind up, with glorification of the great Fowkian edifice—the Exhibition Building. Captain Phillpotts, however, has chosen to draw his laudatory sketch from a point of view, that we freely admit we should not have fixed upon ourselves, had we had his task to perform. With that prescient prudence that seems to be an attribute of military architects when they deal with civil architecture, the lecturer appears to have anticipated for his and his superior officer's building some dissatisfaction on the plea of its costliness; and so, in anticipation, he grapples boldly with every such objection, and his peroration pronounces the Exhibition Building to be an unrivalled marvel of cheapness! If Captain Phillpotts was qualified to be chief architectural assistant to Captain Fowke, he would naturally have seen in the great "shed" a triumph of architecture; but to have proclaimed the strict "economy" that ruled the operations of both architect and builders, with such inflexible resolution, that the Exhibition Building was actually erected "at

the rate of 2d. (two-pence) per cubic foot, whilst the rate for first-class dwelling-houses is 1s. 4d." (sixteen pence),—this was, indeed, a bold and an original stroke of genius! The only drawback is that other portions of the Report prove the gallant lecturer's splendid panegyric on himself and his colleague, and their masters the Commissioners, to be as pure a fiction as ever was fabricated. The concluding paragraph of the lecture we feel bound to quote verbatim from the Report (page 54):—"The building can be viewed only as a utilitarian structure for the present. Although it thoroughly provides for the wants of the Exhibition, much remains to be done to render it complete and perfect. Perhaps no building in the world, 24½ acres in extent, has ever been erected at so low a liability as £200,000, capable of being sold for £430,000. This charge is only at the rate of 2d. per cubic foot, whilst the rate for first-class dwelling-houses is 1s. 4d. The Houses of Parliament cost 3s. per cubic foot, and ordinary public buildings generally may be taken at from 9d. to 1s. per cubic foot. Economy has reigned paramount, and we can hardly expect £1 to do as much as £6 or £8 have done in other cases."

With these words the lecture ends. The last words of all about the "£1" and the "£6 or £8" rise altogether above our powers of speculation. We confess also that we should have preferred to have found a somewhat different system of phraseology prevailing throughout the entire passage; but we suppose the lecturer studied arithmetic and English composition on the same system, and therefore we take his words as he has given them to us. We presume that by "liability" he really means "cost,"—that is, he means that the cost of the Exhibition Building was £200,000, when he says it was "erected at the liability" of that sum. Indeed, his words must mean this, or be absolutely devoid of all and any meaning. In like manner, when he says the Exhibition Building, which had cost £200,000, was "capable of being sold for £430,000," Captain Phillpotts could only mean that it was worth £430,000, and would sell for that sum. It is upon the strength of these two assertions of small comparative cost and large comparative worth, that the captain claims for his building the reputation of being the cheapest edifice in the world. Upon the strength of these two same assertions also Captain Phillpotts ventures upon his equally uncalled-for and ungenerous attempt to draw a comparison between his building and the Houses of Parliament, to the prejudice of Sir Charles Barry. But what a commentary do the Commissioners themselves provide, by way of illustrating their lecturer's financial statistics? Unless the "Analysis of Receipts and Expenditure" (appendix No. 18, page 87) is a myth from beginning to end, the sum actually paid for the erection of the building was £325,333 instead of £200,000, and, much more than this, the *entire building*, instead of being available property, "capable of being sold for £430,000," was, after all, also paid to the contractors as part of the cost of erecting it! What form of expression Captain Phillpotts ought to have substituted for the words "capable of being sold for £430,000," in part was significantly suggested to him by the House of Commons on the 2nd of July last; and the Commissioners themselves supplied what further information he might have required, when they added a foot-note in minute type to their solitary page of Financial Analysis, in which it oozed out that the Exhibition Building really cost £325,333, *plus* whatever it would produce, when a purchaser for it might prove "capable" of being discovered! With their own Report, if not setting forth, at any rate



disclosing, these genuine facts—how came the Commissioners to publish “by authority,” and even to obtain the sanction of the Queen’s name for Captain Phillpotts’ lecture, with its details, its statistics, and, above all, with its peroration?

We wait to see in what manner Captain Phillpotts may perform a tardy act of justice to the memory of the architect of the “Houses of Parliament” (who wrote *R.A.*, and not *R.E.*, after his name), now that the invidious parallel between the cost per cubic foot of the new Palace at Westminster and the monster “shed” at Brompton has recoiled so disastrously upon himself.

The Report, true, at least, to itself, says not a word upon the motives that induced the Commissioners to set aside and ignore the professional architects of England, when they were in search of a design for their Exhibition Building; nor does it allude to the circumstances that first enabled Captain Fowke to have his design “in readiness,” and then led the Commissioners to discover its existence exactly at the right time. Nor do we desire to do more than to record in a few plain words the silence of the report upon these, and upon certain other “matters” also (the Cadogan affair, for example), in the full belief that such silence is most impressive when left without lengthened comment.

In like manner we refer once more to the Commissioners’ thirty lines of “Financial Analysis,” not in order to discuss at any length either the cool audacity with which it contains such items as “Salaries and Wages, £45,778 0s. 3d.,” but merely to request our readers to keep in their remembrance the manner in which this Report treats and dismisses the rather important “matter” of rendering an account of receipts and expenditure. The “Analysis” is not accompanied by any “statement,” nor are we permitted even to conjecture what more diffuse materials were subjected to the process of being analysed.

And, once more, when we refer to the paragraph (page lvi) which condescends to make mention of the “Official Illustrated Catalogue,” we do so that we may adduce and leave with our readers yet another example of the real character and the intrinsic worth of this Report. With cautious and sparing hand the writer treats of the “Illustrated Catalogue,” not deigning to notice the enormous sums that the too-confiding exhibitors were induced to pay in advance for the privilege of producing pages and portions of pages at their own cost, but leading unwary readers to draw the inference that this Official Catalogue is a valuable standard work. The sums to which we refer have no place in the “financial analysis;” and the true value of the Catalogue itself is declared by the fact, that the four super-royal octavo volumes, with all their illustrations, have been publicly advertised, and the advertisements have been placarded about the streets of London, to be sold by some person who had bought the entire impression from the Commissioners, at the rate of about *ten shillings a set* (i.e. four volumes bound). When they invited exhibitors to purchase at a high rate a right of admission to the pages of this “Illustrated Catalogue,” the Commissioners guaranteed a certain minimum circulation of copies—it is notorious that in the hands of the Commissioners the circulation failed to attain to one-tenth of the number guaranteed, and yet we have not been able to discover that the sums received on the faith of the original guarantee have in any single instance been returned.

Here we take our leave of the “Report of the Commissioners for the Exhibition of 1862.” It is sufficiently humiliating to know

that such a document should ever have appeared in England; but it is still more painful to reflect that, unlike the Fowke and Phillpotts “shed,” it cannot be taken to pieces, nor can its existence be cancelled. We have heard it remarked that it was a disgrace to England to have erected for the second Great Exhibition a building which, with indignant scorn, the public voice has condemned to immediate demolition; and while we ourselves cordially sympathise with such a sentiment, we are constrained to add, that however disgraceful it may be to have erected that building, it would have been infinitely more disgraceful to England not to have destroyed it. Precisely in the same manner, and with the same motives, right gladly would we have consigned to oblivion the Report of the Commissioners; but, if this cannot be, then we do not hesitate to adopt the alternative of claiming for this document a just and faithful appreciation of its genuine character. If this Report is indestructible, let it be rightly understood and correctly estimated. In this instance, the disgrace of producing and publishing such a Report would be increased by permitting it to wear undisturbed the mask of fidelity, accuracy, and candour which, after all, is neither very cleverly designed nor very skilfully adjusted.

## CORRESPONDENCE.

### PICTURE COPYING.

THE EARL OF NORMANTON’S PICTURE GALLERY.

TO THE EDITOR.

SIR,—An error in literary or scientific criticism has rarely a long existence; but a mis-judgment on a work of Art, especially in reference to painting, may pass current for generations, and often remain for ever unchallenged. An erroneous criticism, therefore, when detected, appeals more imperiously for prompt correction in the latter than in the former case. For this reason I should feel obliged if you would afford space in your columns for the few following remarks.

Dr. Waagen, Director of the Royal Gallery of Pictures, Berlin, in his work on “The Galleries and Cabinets of Art in Great Britain,” describes his visit to Somerley, the seat of the Earl of Normanton, and expresses his pleasure and surprise at the “stately picture gallery which the earl had only recently completed after a plan of his own. The proportions of the gallery,” he observes, “are not only fine, and the gold decorations rich and tasteful, but the lighting from above is so happily calculated that every picture receives a clear and gentle light, while the reflections which so much disturb the enjoyment of the similarly lighted Bridgewater Gallery are quite avoided.” In justice to myself it behoves me to claim the merit, whatever that may be, of this construction, as it was erected entirely from designs furnished by me; and in justice also to Dr. Waagen I should observe that I have not the slightest intention of even hinting at his responsibility for this error—an error which no doubt occurred very naturally, and quite in accordance with the popular conception of human vanity.

I now pass to what arraigns more immediately the judgment and critical acumen of Dr. Waagen. At page 366, vol. iv., of the work mentioned above, Dr. Waagen, in his review of the various works in the Somerley Gallery, describes a picture, which he attributes to “Claude Lorraine,” as “an admirable work of the middle and best time of the

master; very powerful in the foreground, the trees of warm tone, and the distance of rare delicacy.” At page 368 another picture, the subject of which is ‘St. Ursula,’ is mentioned, and also attributed to Claude. Of this production Dr. Waagen observes, that “amongst the pictures of this class by the master it takes a prominent position for richness of composition, power, and transparency of foreground, tenderly graduated, airy distance, and mild and warm tone of sky.” Not the slightest shadow of hesitation seems to have crept across the mind of the distinguished critic whilst pronouncing these to be the veritable productions of Claude; not even the modest symbol of doubt which he occasionally appends when the possibility of error exists is to be discovered. In his estimation the works before him are Claudes, distinctly and positively Claudes.

I beg to thank Dr. Waagen for this very flattering compliment, for the pictures in question happen to be “genuine” copies executed by me, and for Lord Normanton. At page 369 four pictures are set down as the productions of “Greuze”—specimens, as Dr. Waagen says, of Greuze’s favourite subjects, “young girls, all genuine and attractive,” one of which is painted by myself. Then we find at page 368, a picture representing ‘The Virgin and Child, St. John, and St. Joseph,’ which, according to Dr. Waagen, is by Sir J. Reynolds. Further on another celebrated picture of the ‘Fortune-teller,’ is described and pronounced to “possess great power of colouring.” Another production of Sir J. Reynolds is mentioned at page 371, vol. iv., the ‘Infant Samuel,’ which Dr. Waagen is pleased to designate as “the finest example he knows of this picture.” Of these Sir Joshuas, like the Claudes and the Greuze, I claim to be the painter, notwithstanding the elevated position assigned to them by the celebrated Art-critic, the “Director of the Royal Gallery of Pictures, Berlin.”

If such numerous instances of unquestionable error can be culled from a single gallery, what a marvellously grotesque harvest of mistakes there must be ready for the reaper in the vast aggregate of “Galleries and Cabinets of Art in Great Britain!”

I am, Sir, your obedient servant,

JOSH. R. POWELL.

Brompton, Oct. 15.

[The above letter appeared in the *Standard* of October 17th. The statement there made seemed to us so extraordinary, that before printing it we required confirmation of the facts set forth; and this the writer has given us to our entire satisfaction. The two Claudes in question are copies of pictures in the National Gallery; the Greuze is from one which, at the time it was copied, was in the possession of Mr. H. Broadwood, M.P., where it may still be. The ‘Virgin and Child,’ and the ‘Infant Samuel,’ were copied from Reynolds’s paintings in the National Collection now at South Kensington; and the ‘Fortune-teller,’ also by Reynolds, from the original picture belonging to Earl Amherst, and which was hung at the British Institution in 1851, and among those left for copying by students. At the annual exhibition of the copies for that year, Lord Normanton purchased Mr. Powell’s. Such is the history in brief of the paintings described in terms so complimentary to the copyist by one claiming to have so accurate a knowledge of pictures.]

The story naturally suggests to us two things; and the first is, the error into which Dr. Waagen has fallen. It will be readily admitted that all Art-critics and assumed connoisseurs may be mistaken in their judgment as to the authenticity of pictures they have never seen or heard of till actually in presence of the canvases; but in this case, with the exception, perhaps, of the Greuze, such an excuse cannot be pleaded. The originals were all well known, and Dr. Waagen had himself already passed judgment on most of them in their respective homes; but it seems, on reference to his



volumes, that the notice of the Somerley Collection appeared in the "Supplement" published a few years after the second edition of his "Art and Artists in Great Britain," wherein he reviews the National Gallery, &c. This is the only way in which to account for the learned critic's mistakes. It is singular, too, that he gives the copies more exalted praise than he offers to the originals. Mr. Powell may well plume himself on having "out-Clauded" Claude.

But the next, and still more important, question that occurs, arises out of the practice of allowing pictures lent for exhibition at the British Institution to be copied, when such a result follows as we here see. Of course, no one would accuse Lord Normanton of passing off his acquisitions as originals; the fraud, if attempted, would be too palpable in the case of works so publicly known. But the mischief is that these copies get into circulation as genuine productions, among a class whose ignorance of the old masters renders them the prey of unprincipled dealers; and, as we have often pointed out, the buyers pay heavily for pictures valuable only as copies, and frequently very indifferent ones. Recollecting for how many years this practice has been adopted at the Institution, it is, we think, quite time it ended, for we doubt whether the student derives much benefit from the favour granted, beyond the sale of his copy, which, perhaps, like those of the Somerley Collection, finds a place among many true examples, and passes off as one, in some gallery bearing a high reputation. The only way to obviate the evil, if the practice is allowed to continue, is to compel every artist to write his name distinctly and legibly on the back of his canvas, before it is permitted to leave the gallery.

We think some credit is due to Mr. Powell for thus openly coming forward to expose the "mistakes," even allowing that a little pardonable vanity may have first prompted the avowal; and though three or four years have elapsed since Dr. Waagen's notice appeared, Mr. Powell may not, however, have chanced to see the book till recently. What his patron may think of the disclosure it is impossible to say: at any rate we are glad the public will have the benefit of it.]

The subjoined letter appeared in the *Times* somewhat recently. The practice to which it refers has been long known to every frequenter of a sale-room where works of Art, and, indeed, everything else, are to be disposed of; and it is one which cannot be too strongly reprobated, as opposed to honest and fair dealing. The private bidder has no chance against such trade combinations, which are the chief causes of the absurd prices now given for pictures, &c., and the custom cuts at the very root of a legitimate patronage of Art. Collectors must take the remedy into their own hands, and refuse to uphold in their schemes the dealers who perpetrate such dishonest acts, by giving them commissions, or by re-purchasing from them, when it is evident they are leaguely together for the purpose of keeping others out of the market. Auctioneers may do much to aid the public by refusing to take the "bids" of such men, who must be well known to them.

#### "KNOCKOUTS."

TO THE EDITOR.

Sir,—I dare say many of your readers are unacquainted with the term.

At sales by auction of pictures, and other works of Art, it is a common custom for the dealers present to form a temporary partnership, agreeing to oppose every one else, but not each other, in the biddings. After the sale a second auction takes place among themselves, when all the lots purchased by the several members are put up for real competition. This second sale is called a "knockout," and the profit or difference in the aggregate amounts of the proceeds of this second sale, and the cost of the lots in the first sale, is divided among the partnership.

In practical illustration of the working of this system I may mention one or two circumstances. There is in the South Kensington Museum, in a black frame, a series of plaques in Limoges enamel, by one of the Penirauds. This lot was knocked

down in the sale of a collection in Wales for £28; it was "knocked out" for several hundreds, and sold to the Museum for, I believe, £900. Most of the lots in this Welsh sale went to the "knock-out," and the dealers made great plunder. One contumacious individual had made a good hit in buying for £20 a lot worth £600, and he refused to put it in the "knockout;" the other dealers present at the hotel in the evening inflicted summary punishment upon him; they did not hang him, I believe, though probably not from want of inclination. At a sale in Pall Mall, late in the season of this year, hundreds of pounds were, I am told, made out of single lots. At a recent sale in a midland county of the pictures of a deceased gentleman, whose name was known in connection with the Fine Arts, I am told the profit was large. One picture made at the "knockout" twenty-five times the amount of the knockdown. The thing is of daily occurrence, on a great or small scale. At the celebrated Stowe sale it was carried on the first day too largely, but private collectors came in afterwards in such force as to render it in a considerable degree inoperative.

Suppose the same system prevailed in other branches of trade—did the butchers combine in the sales of fat cattle, the wool-dealers in the wool sales, the grocers in the colonial sales, and so on—how could the trade of the country be carried on? Fortunately, the canker has not yet extended beyond the "Fine Arts;" and here it ought to be cut out. I hope, Sir, you will lend your aid and use the knife unsparingly. It is to the interest of those dealers who ought to be respectable, but who yet appear not to be ashamed to join in these nefarious combinations—these robberies—that it should be done. The losers will be the vampires who live upon the system, and who attend sales merely for the profit of a share in the "knock-out."

As long as the thing lasts, no man in his senses, unless he buys to an extent and with a judgment sufficient to attract the attention and confidence of the great body of purchasers, or intends to make his collection an heirloom never to come to the hammer, or wishes to throw away money merely to please his fancy, will become

A COLLECTOR.

#### THE WINTER EXHIBITION.

This exhibition maintains the character which it assumed at the beginning: the young masters have the arena to themselves, in the prevalence of small pictures. Our notice was, of necessity, written before the pictures were hung—before, perhaps, many now exhibited were received; if, therefore, there are any works of mark omitted, it is because we have not seen them.

Mr. E. M. Ward's picture, 'Charlotte Corday contemplating her Portrait in Prison before her Execution,' is, we believe, the finished sketch of the larger picture hung this year in the Academy. Mr. Calderon has painted, from the sentiment of Ben Jonson's verse—

"Drink to me only with thine eyes,  
And I will pledge with mine"—

a couple of figures, but he antedates them some centuries before Jonson's time; this is, however, a matter quite discretionary in such cases. The two figures are those of a lady and gentleman, of the end of the fourteenth or beginning of the fifteenth century. They are at table; he holds a wine cup, and is expressing, we may suppose, the spirit of the poetry, to which she responds modestly, as we see by her movement; but both are appropriately eloquent, full of language. Escutcheoned above them is the chivalrous motto "Dieu et ma Dame." The strategy of the picture is bold and defiant; the figures are cut by the table, from which the white cloth falls in all its amplitude of snow-white squares. But Leonardo has done this—why should it not be done again? The lady wears the high cap worn to this day in Normandy, a most difficult form to deal with. To say nothing of its sterling excellence, it is the most amusingly original production we have for some time seen. Mr. Dobson exhibits 'Esther,' which, in everything, strikingly recalls the works of his master; it is the largest figure he has per-

haps ever exhibited. In an extreme anxiety to eschew vulgar prettiness, artists sometimes fall into vulgar character, but this is avoided here by certain reminiscences of the antique. Another work by the same painter is called 'The First Bite,' wherein we see a girl about to give to a jackdaw, from her mouth, a piece of pear. By Le Jeune there is especially one picture, 'The Young Anglers,' of superior merit; it is marked by more emphasis than anything that has before appeared under this name. The subject is extremely simple, but the artist seems to have been looking at the great small things of Mulready. Linnell's 'Christ and the Woman of Samaria' is here much mellowed and harmonised since 1851. In this is seen one of the greatest works of its author.

By Bright (whose name has not appeared in any exhibition catalogue for many years) is a piece of 'Highland Scenery,' the eloquent silence of which restrains the spectator to a whisper in speaking of it. The artist seems now to have forgotten his cunning, having condescended abidingly to the small talk of landscape Art. Mr. Creswick has sent three—'A View of Folkestone,' not certainly one of his subjects; 'A Kingfisher's Haunt,' very like the *Llugwy*; and 'A Scene on the Tees, at Rokeby.' Such as the latter subjects are those wherein his reputation rests—in his divergence to highway scenery, with teams and waggons, he does not impress the mind as in his river scenery. 'A Fruit Seller,' by Faed, is even more and more solid than the solidity of his recent figures. 'The Auction,' by J. Morgan, contains a great variety of busy figures, which afford ample scope for the display of character. Another picture by the same, 'The Jury,' is also here—a work already exhibited. 'Contemplation,' one of Mr. Johnston's large studies, shows a girl leaning thoughtfully on a piece of rock. As the accent of the picture, the face is bright in colour, but in sentiment it accords well with the title. 'Queen Berengaria interceding with King Richard for the Life of Sir Kenneth,' by F. R. Pickersgill, R.A., is serious and unassuming, and much as if intended to assist the composition of a larger work. By Baxter there is one of his characteristic studies, very sweet in colour. In a picture, which we have seen before, 'Nightly Cares,' the painter, Carrick, seems to refer to a manner formerly prevalent in our school, but which has now passed away; in its facility it presents a contrast to what we remember of antecedent works. There are many landscape subjects in the room, representing admirably the material of nature with all its freshness. In these works there is no sentimental aspiration—they do not go beyond local portraiture—but they are worked out with a manual dexterity very different from that kind of execution which was considered masterly as being merely brush "sword-play." Striking examples of this class are, 'On the Dudden' and a 'Lane in Surrey,' by J. Peel. These, and all of their class, being wrought "on the spot," the fascination of a certain success in the realisation of form and colour supersedes the relish for the poetry of landscape Art. There is, by Sidney Cooper, a 'Scene in Canterbury Meadows—a warm Summer Day,' a translation from the region of his earliest conquests in the field of Art. In 'The Spanish Beggar Boy,' E. Long, the principal figure is substantial and characteristic. Madlle. Rosa Bonheur exhibits a picture so modest and retiring that it must be sought for to be seen. It is 'Sheep on the Hill-side seeking Shelter from the Sun in the Shade of a Boulder.' It is really a sultry picture, without any of the vulgar means of catching the sunbeams. The title is of the sheep, and they are in the picture; but the essence of the picture is a hot summer day, and herein is exemplified the art of making painting discourse impressively to the senses. The titles of other works that invite attention are, 'The Carpenter's Shop,' J. Clark; 'The Pet Rabbit,' E. Hughes; 'Heavy Storm Brewing,' Koekkoek; 'Juliet and the Friar,' T. F. Dicksee; 'Two Spanish Ladies,' Schlesinger; 'Fruit and Flowers,' Grönlund; 'Farmyard,' Witherington, R.A. But, as already stated, from the circumstance of our visit having been paid before the hanging was completed, it is probable that many meritorious pictures have escaped observation.



## THE SEVEN CHURCHES OF ASIA MINOR.

### EPHESUS.

THE greatest, the most imposing, and by far the most interesting, of the "Seven Churches" was Ephesus. Great was its greatness; utter has been its desolation. What may be its future history it would be hard to guess, since the power that is now transforming the face of the civilised world, and penetrating into the uncivilised, has touched Ephesus with its iron hand of enchantment. The railway has reached it, and the traveller may take a morning's run from Smyrna to Ephesus, see the ruins, spend the day upon the hills, and return at evening time to the former city, just as a pleasure party from London would go to spend the day at Richmond or at Windsor. For the convenience of the European traveller who loves his ease, this may be a consideration, but to the writer, and to all those who think that the iron horse and the metal road are painful intruders among the remains of hoar antiquity, the presence of a railway at Ephesus, the ear-splitting shriek of the engine whistle, the smoke, and rattle, and bustle of life which the trains bring with them, are quite out of place, and destroy the charms of association. We would rather contemplate St. Paul as he "fought with beasts at Ephesus," or St. John as he conferred his apostolic blessings upon the infant Church, "Little children love one another"—we would rather dwell upon the hopes and confidence which the scene in the amphitheatre of Ephesus awakened in the apostle's mind, without the interruption of railway whistles, and the perpetual reminder, as the pasha in "Eöthen" says, that the world is now all "Wheels, wheels, wheels; whirl, whirl, whirl; and whizz, whizz, whizz." Until the other day, when steam first intruded into the plain, Ephesus was reckoned thirteen or fourteen hours' journey from Smyrna, of which city it lies directly south, being distant about forty miles.

The origin of the city is difficult to trace. Justin and Pliny ascribe it to the Amazons, in the same way that Smyrna was said to be founded by them. Into the region of fiction it would be useless to try and penetrate. We may assume as fact the statement that the shores of Asia Minor, skirting the district amidst which Ephesus is situated, were held by Phœnician colonies, first heard of in history as Carians, or Leleges, and alluded to by Homer (*Iliad*, lib. xxi., v. 86). It is to Androclus, the son of Codrus, last king of Athens, that the foundation of Ephesus is commonly attributed. Under him the Ionians are said to have sailed from the shores of Attica, and to have established themselves upon the seaboard of Asia. Thus Androclus is by ordinary consent called the founder of Ephesus. According to this statement, Ephesus was founded about the time when David reigned in Jerusalem. At a much later period it was possessed by Croesus, King of Sardis. Later again it formed part of the dominions of Lysimachus, nearly three hundred years before Christ; and still later it was possessed by the kings of Pergamos. Subsequently, like the surrounding countries, it bent the knee before the power of Rome, and became the metropolis of Proconsular Asia. It seems to be agreed on all hands that from remotest antiquity Ephesus was a sacred city. Thucydides, in speaking of the sacred festivals at Delos, says that the Ionians congregated at Ephesia. The Great Temple of Diana, which became the glory of Ephesus in the days of its wealth and splendour, would seem to have taken the place of a much more ancient shrine—the original place of worship for the Ionians, and attracting the people of the surrounding plains to its festivals. We know that when Croesus attacked the city, with the probable intention of making it a port to his own royal residence at Sardis, there was a Temple of Artemis then existing, in which the king offered sacrifices. It was around this temple that the ancient city of Androclus had grown up, and upon its site it is almost certain the later and greater one was constructed.

So remote is the period when sacred worship first brought Ephesus into notice, that tradition

asserts the Amazons, in the time of Theseus, sacrificed here to Diana, on their way to Attica; and it further affirms that her image was first set up by them under a tree. This was the image which the people of Ephesus, in the time of St. Paul, believed had fallen down from Jupiter, and to the honour of which the temple that held its shrine was seven times restored, before the final and stupendous edifice was erected of which the Christian reads in the Acts of the Apostles. Wherever the image was brought from, there can be no doubt that it was one of the rudest objects of primeval worship, and might have been far more appropriately enshrined in an Indian than in a Grecian temple. When the Ionians arrived, Androclus protected the mixed community which had gradually settled here for purposes of devotion. Having founded a Temple of Diana, the city grew up around it, and a fixed population became settled in the place. Androclus, fighting against the Carians, was killed in battle. His body was removed and buried by the Ephesians, and his monument, surmounted by the figure of a man armed, was shown in Ephesus as late as the second century of the Christian era.

But, before we trace the subsequent history of the city, it is necessary to be clear about its geographical position, and the locality itself, upon a right understanding of which, a correct conception of the appearance of the plains and ruins of Ephesus must depend.

By reference to the map of Asia Minor, it will be seen that along its western sea-board there are only two rivers of any importance, flowing from the interior mountains to the Mediterranean. These are the streams so often alluded to in previous articles—the Hermus to the north, and the Meander to the south. But almost midway between them there is another river, much smaller in volume, which seeks the ocean behind the island of Samos, in the gulf *Scala Nuova*. This is the Caystrus of the ancients, commonly called the river Cayster.

The well-protected harbourage which this gulf afforded for shipping, and the convenience of the navigable river, created, without a doubt, the ultimate importance of Ephesus; for, though it always preserved the character of a sacred city, the peculiar business of which was the worship of Diana, nevertheless the influx of visitors which the attractions of the sacred shrine created, necessarily promoted commerce in the city, and gradually developed the mercantile importance of Ephesus, until in later ages it became the metropolis of Proconsular Asia.

In sailing along the coast, and skirting the shores of the *Scala Nuova*, the site of Ephesus may be clearly traced. It stands in a small plain, running inland, eastward from the sea, to the distance of about six miles. The extreme eastern horizon is bounded by the peaks of the lofty chain of Messogis. Around the plains of Ephesus ranges of hills are gathered, enclosing it north, east, and south. To the north the heights of Gallenus, which form a natural rampart, and follow a course north-east, being met towards the east by the loftier branches of Mount Pactyas, which is the foreground to the distant Messogis. On the south of the plain the steep hills of the Corissus closely shut it in, and are, indeed, so contiguous to the site of the ancient city, that the dwelling-places of citizens were at one period seated upon its slopes, as the city wall still continues to run along its crest.

Through the midst of this plain flowed, and still flows, the river Cayster. There were two geographical features of the plain that contributed greatly to enhance the importance of Ephesus. The first was a lake, adjoining the Cayster and communicating with it, which formed what was called the "Sacred Harbour." The quays of the city were built upon the margin of this basin, and, being removed from the sea, it enabled vessels not only to be brought up to the city itself, but to ride in safety in the harbour, removed from all dangers either of wind or wave. At some point close to the edge of this lake, or harbour, the Great Temple of Diana was erected. The other peculiar feature of the plain was a hill at the east end, in front of the slopes of Pactyas—a high, circular, solitary hill, called Prion. It was to Prion that Ephesus was

indebted for all its splendour. It served as an inexhaustible resource for the provision of marble, and was regarded by Pausanias as one of the curiosities of Ionia. Story tells how the Ephesians, when they had resolved to build a temple worthy of their goddess, were at a loss from whence they should import the stone necessary for the purpose. While the people were beset with difficulties, it happened that a shepherd feeding his flocks on Mount Prion saw two rams fighting. One missed his antagonist, and butting against a piece of rock with his horn, broke a fragment, which the shepherd, picking up, found to be white marble. Running with the marble into the city, and announcing his discovery, he was received with universal joy. His name was changed to "Evangélus," the good messenger; and sacrifices were offered to him subsequently, upon the spot where the discovery had been made. Whether the legend be true or not, it is certain that the discovery of marble quarries in Mount Prion was the direct cause of the splendour which the city subsequently exhibited.

The reader, carrying these features of the plain of the Cayster in memory, will be easily able to conjure up before the imagination both the situations of the buildings to which we shall have to refer, and also the present aspect of the desolated city.

Assuming that Ephesus was founded by Androclus, the son of Codrus, the last Athenian king, we must date the rise of the city somewhere about one thousand years before Christ. For hundreds of years history is so scanty regarding it, that all we have to tell is, that it fell successively under the Lydian and Persian kings, and that Croesus (who died B.C. 546) took possession of it. From Androclus, therefore, to the time of Croesus, four hundred years had elapsed. What Ephesus was during that time, or what the Ephesians did, we know not. When Croesus took the city he found a Temple to Artemis in it; and on this occasion the people (seeking protection from the goddess) dedicated their city to her, by stretching a cord round the city and attaching it to the temple, which thereby became dedicated. Ephesus had in reality been subjected to a succession of Ionian tyrants, from whose yoke the Lydian king, Croesus, relieved the city, and overthrew Pindarus, who held it in thralldom.

When Croesus was overthrown by Cyrus, Ephesus became subject to him, and paid tribute to the Persians. To the Persians Ephesus continued tributary, with very few intervals, from the downfall of the Lydian empire until Persia stooped before the conquering progress of Alexander. But during this period it was continually subject to petty despots, who simply paid tribute to the imperial treasury. It is not until we come down to the time of Alexander that Ephesus can be said to possess a history. We know that when the Athenians went against Sardis they left their ships in the port of Ephesus, and that some of the Ephesians guided them over Mount Tmolus, in their descent upon Sardis (as narrated in our article on that city). We know that Xerxes spared the Temple of Diana at Ephesus. We know that the original city, founded by Androclus, was upon the slopes of the Corissus, or the Prion. We also know that when the Temple of Diana came to be erected in the plain, and near the lake, or "Sacred Harbour" (because, as Pliny says, it was thought that on marshy soil or near water there was less fear of earthquake), the inhabitants gradually descended from the neighbouring slopes and settled in the plain. A few disjointed facts of this description have kept their place in ancient record, but they are utterly inadequate as material for a history of the city. Of one building alone do we know anything positive, previous to the time of Alexander, and that is the Great Temple. It existed before his time, and of it we shall have to speak fully presently. From the days of Cyrus, when Ephesus became subject to the Persian (B.C. 546), to the days of Alexander (B.C. 356), when the Persian retreated before the conquering Macedonian, we only know of Ephesus that its citizens were busy during the whole of that period, nearly two hundred years, in erecting their famous temple. Further than this, there is no incident in the history of Ephesus that is of sufficient import to arrest our attention. As regards Alexander's impressions on





THOS ALLOM. PINX.

A WILLMORE. SCULPT.

## EPHESUS.

FROM THE COLLECTION OF G. VIRTUE, ESQ.

LONDON. JAMES S. VIRTUE.







seeing the temple we shall have to speak hereafter. It was not until his death, when the kingdom came to be partitioned among his generals, that Ephesus rose into magnificence. In a former article on Pergamos, it has been shown how Lysimachus, one of Alexander's generals, founded the capitol of that city as a storehouse for his treasures. This same Lysimachus was the founder of the commercial prosperity and the civic splendour of the town that became a part of his dominions.

The reign of Lysimachus lasted until the year B.C. 281. In the great wall which extends along the Corissus (already alluded to), we have still preserved to us a remnant which tells of the power of Lysimachus. In many parts its towers, and walls, and posterns continue as perfect to-day as they were when originally built. From this period we must date the rise of the city. Lysimachus, finding the citizens living upon the plain and around the temple, vainly endeavoured for a length of time to persuade them to remove and dwell upon the higher ground around Priou. The people of Ephesus were unwilling to obey, particularly as the new city was to be built under the patronage of the king's licentious wife Arsinoë, and to receive her name. Lysimachus, determined to be obeyed, took advantage of the flooding of the Cayster, and all the sewers and outlets for the water being stopped up by the soldiers, the inhabitants of the lowlands near the harbour were washed out of their homes, or drowned, as tradition says, by thousands. The result was what Lysimachus desired, and although the city in a very short period returned to its old name of Ephesus, the return found it a new city in all respects. Then began to be built the palaces, and theatres, and market-places, which, added to in later days by the Romans, raised Ephesus to the magnificence with which we associate it in the apostolic age.

Subsequent to the time of Lysimachus, Ephesus became subject to the kings of Pergamos, whose history has been already traced in the article on Pergamos. When the last Attalus of the Pergamenean line died and left his states to the Romans (B.C. 133), Ephesus passed into the possession of Rome, and it became the chief place of Roman territory in Asia, as well as the ordinary residence of the Roman governor. The gulf and harbour were so safe and convenient to the Roman merchants, that Ephesus became the port to which the Italian vessels commonly came in Asia. Cicero was received here with great distinction (B.C. 51) when he was going to his province of Cilicia. Scipio was at Ephesus a very short time previous to the battle of Pharsalia. After the defeat of Brutus and Cassius at Philippi, Anthony visited Ephesus, and offered splendid sacrifices in its temple to Diana. Before the battle of Actium, the fleet of Anthony and Cleopatra collected at Ephesus, and after the battle, Cæsar Octavianus permitted the people to erect a temple to the deified dictator, Cæsar, the ruins of which remain, and of which we shall have to speak.

Having given a hasty outline of the history of Ephesus from its foundation to the Christian era, we may now proceed to speak of the city itself. Our consideration must necessarily be turned, in the first instance, to the Temple of Diana. It has been already stated that the temple, of which alone the modern world knows anything, was the last of seven. The probability is, that all these successive temples had occupied the same site, and that in the remotest times, the earlier ones, like many edifices at Persepolis and elsewhere throughout the East, had been built of wood. How it happened that six temples were destroyed, there is no evidence to show, but that the last—the Great Temple—should have been founded very shortly after the overthrow of the Lysian dominion and the establishment of Cyrus and his dynasty, seems to imply that in the Persian invasion, the temple in which Croesus had formerly worshipped, and which had been bound with the cord of dedication, must have perished, probably by fire. This much at least is certain, that Croesus perished B.C. 546, and Ephesus became subject to Cyrus; and in 541, five years later, a new temple began to be erected. It is of this temple that history speaks as one of the seven wonders of the world. It was founded B.C. 541, and as the foundations had to be laid

in a marshy and unsafe soil, a concrete (if it may be so termed) formed of charcoal, well rammed down with fleeces of wool, was formed, which proved to be a safe bedding for the substructure. In getting a firmly-fixed souterrain, immense quantities of marble were used. The temple itself rested upon this basement, which was raised to such a height, that it had to be approached by flights of ten steps. The original architect was Ctesiphon, of Crete, assisted by his son Metagenes. Their plans were subsequently carried on by Demetrius, one of the priests of Diana. The structure was eventually completed, after two hundred and twenty years of building, by Daphnis, a citizen of Ephesus.

The Temple measured—Length, 425 feet.  
" " Width, 220 "  
" " Height, 60 "

It was surrounded, as is stated by Pliny, with one hundred and twenty-seven columns, which it is evident must be a mistake, as there could not possibly have been an uneven number of pillars. It is believed that on each side of the temple there was a double row of twenty-one columns, and a triple row of ten columns at each end. This calculation will give us one hundred and twenty columns, because the twenty-four columns at the corners must only be counted once. By adding four columns in front of the antis at each end of the building, we make up the one hundred and twenty-eight, which is most probably the number that Pliny intended to indicate.

In order to convey to the reader's mind some conception of the vastness of the temple at Ephesus, it may be mentioned that the Parthenon at Athens was not one-fourth its size; and that in comparison with (for instance) the area of St. Paul's Cathedral, while that building is only seventy-five feet longer than Diana's Temple, the temple was in breadth more than double the size of St. Paul's; the comparative figures being—

ST. PAUL'S.	TEMPLE OF DIANA.
Length, 500 feet.	425 feet.
Breadth, 100 "	220 "

The order of architecture adopted at Ephesus was Ionic, and the Temple was remarkable as being the first in which fluted columns and capitals with volutes were introduced. The columns were said to be presents from various kings, and were cut out of Parian marble, each shaft being sixty feet high. It is said that each shaft was a single stone; and we know that this is not impossible, when we look at the three great stones in the foundations of the temple at Baalbec; but that one hundred and twenty-eight shafts of single-cut stones should be erected around one building does seem extremely improbable. Thirty-six of these pillars were carved, and one of them, it is asserted, by the famous Scopas. The gates were of cypress, the roof of cedar. The works of Praxiteles adorned the shrine; Scopas contributed a statue; Timareto, the greatest of ancient female artists, gave a picture of the goddess; while Apelles and Parrhasius lavished their talent upon the panels of the walls. A picture of Alexander grasping a thunderbolt, by Apelles, was ultimately added to the decorations of the temple.

We are indebted to Strabo and to Pliny for the documentary evidence we possess regarding this glorious temple, which justly deserved the celebrity it acquired among the ancients. By many writers it is supposed that the temple was utterly destroyed on the birthday of Alexander, when one Herostratus, a philosopher of Ephesus, determining to obtain notoriety, if he could not fame, set fire to the building. It was subsequently remarked as a singular fact, that the date of the firing of the temple was the natal day of Alexander. Drawing our conclusions from a comparison of the best authorities, it seems certain that the edifice of the temple which Alexander saw some years subsequently was the same that was erected in the time of Cyrus, and that the work going on was a work of restoration, and not of reconstruction. In fact, Diana's shrine had suffered from the mad folly of Herostratus, much as York Minster did some years ago from the parallel insanity of Martin, the incendiary. During the fire, the Temple of Diana had, no doubt, suffered terribly, but the carcass of the building remained in Alexander's time, the same as before. If the

statement of historians be true, that the temple took two hundred and twenty years to complete, it could hardly have been complete when the great fire took place. From the manner in which artists are particularly spoken of, as combining to embellish the building, and the Ephesian ladies as giving their jewellery and ornaments to pay for the decorations, it seems almost certain that when the fire was extinguished, the fabric itself was preserved, and that the "rebuilding," as it has been called, was, in reality, the restoration of the shrine, the replacing of the cedar-wood ceiling, and the redecoration of the interior. Two facts are remarkable. First, the image of Diana of the Ephesians was certainly not destroyed; and, second, the elaborate work of Praxiteles was also saved.

Alexander returning from his eastern conquests, seems to have visited Ephesus at the period when the temple was being restored to its pristine splendour. He was so impressed with its magnificence, that he offered to dedicate his accumulated wealth to the completion of the decorations, if the Ephesians would allow him to record the fact upon the entablature. This the people of Ephesus declined. It was their pride that the temple should be completed and decorated by the resources of the city people themselves, without any foreign aid. This historical incident proves that they were engaged upon nothing more than a work of restoration (costly though that work might be), for it would be impossible to have rebuilt in a few years (so as to have approached completion), a building which it had previously taken two centuries to erect and decorate.

When Alexander gazed with admiration upon this mighty structure, and coveted the honour of seeing his own name carved upon its stones, we know that his eyes rested upon the most magnificent edifice he had ever beheld. Where is it now? Where are the remains of the temple whose foundations must have been laid at an immense depth beneath the surface of the plain, in order to obtain a secure substructure to carry the enormous superincumbent weight imposed upon it? Every visitor to the ruins of Ephesus asks this question, and every one is doomed to disappointment in attempting to answer it.\*

J. M. BELLEV.

## SOCIETY OF ARTISTS, BIRMINGHAM.

THE exhibition of this society this season has been in every way favourable; and we are pleased to find its success has arisen less from the loan, by collectors of their pictures, than from the contributions of artists, among whom the local painters have done credit to themselves by the number and excellence of their works.

As in every provincial gallery we expect to see some "old familiar faces" gazing upon us from the walls, so here we recognise a few acquaintances made by us in years gone by. For example, the post of honour in the room is held by Mr. E. M. Ward's 'Ante-Chamber at Whitehall.' Near to this are Mr. F. Leighton's 'Elijah confronting Ahab and Jezebel,' and Mr. Dobson's 'Adoration of the Shepherds.' Mr. Holman Hunt is represented by 'The Young Lantern-maker's Courtship;' Mr. H. O'Neil by 'Home Again' and 'The Volunteer;' Mr. Barwell by 'Unaccredited Heroes;' Mr. MacLise by 'Macready as Werner;' and Mr. C. Baxter by his 'Colleen Bawn.' Then there are Mr. G. B. O'Neill's 'Village Wedding;' Mr. Anthony's 'Laugharne Castle;' a replica of M. Desanges's 'Duchess of Manchester;' Mr. Pyne's 'Campagna di Roma;' Mr. J. C. Horsley's 'Haddon Hall;' and in the water-colour room, Mr. Tidey's 'Queen Mab;' Mr. Corbould's 'Saul and the Witch of Endor;' with others. All of the above, we think, have been exhibited in London.

The local artists appear in great strength as landscape-painters. Mr. Burt's 'Penmaenmawr Range of Mountains' is painted with very considerable poetical feeling. Mr. Syer's 'On the Muchno' is bold in composition and free in the

\* To be continued.



handling. Mr. F. H. Henshaw shows three excellent landscapes: 'The Vale of Llangollen,' a scene in the Forest of Arden, which he modestly calls 'A Forest Ford,' and 'Dunster Castle.' This artist paints trees especially with great truth and freedom. Mr. C. W. Radelyffe's 'Mountain Path' and 'Gipsies' are very notable productions, and can scarcely escape favourable observation. The veteran painter, Mr. S. Lines, still retains much of his earlier powers, as his 'Conway Castle' manifests; and Mr. W. Hall holds his place in the department of landscape with some most pleasing examples—among them, 'Spring-time, Silly Oak,' and a 'View of Llangollen.' Mr. J. J. Pettitt's 'Morning;' Mr. H. Harris's 'Scene on the Lledr;' a little picture by Mr. Burt, 'On the Stour,' and a far more important one, 'The First Load,' by the same artist, must not be overlooked.

Figure subjects are represented chiefly by Mr. James Hill's 'Fortune-telling' and 'Watching;' Mr. F. Underhill's 'Hagar and Ishmael;' Mr. W. Underhill's 'Ginevra'—we still place the two last gentlemen among the local artists, though they have now left Birmingham for London; Mr. Burt's 'Cowslip Gatherer,' Mr. T. P. Hall's 'The Rival Doctors,' Mr. Pasmore's 'Elixir of Love.' Mr. W. T. Roden contributes some ably-painted portraits, life-like and full of character; among which those of Lord Palmerston, Mr. Jaffray, Mr. Joseph Parkes, and Mr. S. Lines may take rank with some of the best by our metropolitan artists.

There are several good coast scenes by Mr. Wolfe in the water-colour room, and some clever interiors by Mr. A. E. Everitt, the secretary of the society. The *conversazione*, held in the gallery in the month of November, attracted a large assembly of visitors to pass a most agreeable evening among the works of Art by which they were surrounded.

### THE WEDGWOOD INSTITUTE.

THE people of Burslem have conferred upon themselves an honour while honouring the memory and crowning the work of the great English potter who was born in their town. The foundation of the "Wedgwood Institute," which is designed to embrace a School of Art, a Ceramic Museum, and a Free Library, has been laid with a ceremony at which the State lent her authority, and the entire population of the district added its enthusiasm. A public holiday gave expression to the joy and the gratitude of the industrious classes. A generous banquet made the hearts of the gentry and manufacturers of the county genial, and gave to the tongues of statesmen eloquence. The noble chairman, the Earl Granville, presided with his usual urbanity, and as chief of the Committee of Council on Education, imparted to a provincial enterprise an imperial sanction. The Right Hon. Robert Lowe, as vice-president of the same committee, was enabled to declare the intentions of the Department of Science and Art—to enunciate a prescribed line of action which, we are glad to learn, includes the grant of £500 in aid of the Wedgwood Institute. But it is through the brilliant oration delivered by the Chancellor of the Exchequer that the commemoration at Burslem will be ever remembered by the disciples of Science and Art throughout England and the world. Many who listened to that elaborate and elevated discourse can echo the words of Sir James Duke at the *dejeuner*—"Often has it been our happiness to hear the Right Hon. gentleman in another place; but in no place and on no occasion has he attained to more persuasive eloquence than when extolling the character and the mission of the simple yet noble potter of Burslem."

Wedgwood it was, in the well-chosen words of his epitaph, who "converted a rude and inconsiderable manufacture into an elegant Art and an important part of national commerce." And to this, the work of his life—the transforming of the clays of our country into forms lovely as the bas-reliefs and designs of Greece—the enriching of his native land with industries which have grown cosmopolitan—is the institute just founded

the crowning tribute and memorial. It is fitting that such men as Wedgwood—altogether exceptional to the ordinary business-plodding, money-making tribe of humanity—should, for the sake of their fellows, be held up as exemplars to all who may come after. Here was a man sprung from the ranks of labour, a victim to a disease which had left him lame for life; but while infirm in body, he cherished in his mind bright dreams of beauty, and, unaided by the national or royal subsidies which had given support and lustre to the glories of Sèvres, Dresden, and Chelsea, he was able for himself to fashion, through simple allegiance to the true but inexorable laws of his art, products unrivalled for perfection, which, in the end, won for the unknown potter of Staffordshire wealth and renown.

The success of Wedgwood arose, in great measure, from the happy reconciliation of three elements, unfortunately too often found in antagonism. He, indeed, was among the very few men who have known how to solve the difficulties and dilemmas by which the Industrial Arts are usually beset; and this task he accomplished with exquisite tact. The problem which he mastered included three distinct yet severally dependent propositions: First, that a manufacture shall be fitted for its end; in other words, that it shall conform to the demands of utility. Second, that to this utility, which is as the bodily structure, shall be added beauty, the soul of Art. And, lastly, that this meeting of the two elements, utility and beauty, in the joint product which we term Art-manufacture, shall be so felicitous, so well adjusted to the wants and desires of mankind, as to obtain a solid footing in the world, to pay the way with gain; in fine, that the manufactured commodity shall not only be useful, not only lovely, but that likewise it shall be made profitable, and constitute a commercial success. And this dexterous feat Wedgwood performed. It was in a great degree because he constantly kept in view the requirements of utility that his designs preserved their distinguishing simplicity. He made it a rule that whatever was executed in the potteries of Etruria must be, even in the most subordinate detail, the best of its kind. The false and the meretricious is for the most part in as direct antagonism to common uses as to correct taste; and, therefore, Wedgwood—under the guidance of a certain moral integrity and truthfulness, which were evidently principles deeply engraven in his character, so emphatically honest and downright—made it imperative that even his plates, and mugs, and cheese-dishes, should be simply subservient to the domestic offices of daily life, free from all pretence, deception, or beguiling show, ornamented solely within the strict limits of propriety by a chaste bead or fret, mounted by a moulding not less to be recommended for its added strength than for its accessory beauty. The alliance entered into between Wedgwood and Flaxman, so honourable to each; the reproduction of the Portland or Barberini Vase, an achievement which in itself marks an epoch in modern manufactures; the adaptation of Greek designs in the fabrication of articles to be used in our English homes; the revival or invention of old and of new wares—among others of jasper ware, black Etruscan ware, and last, but emphatically, cameo ware, certainly one of the most felicitous and fascinating forms of stilet Art,—these are a few of the incidents and monuments of the life and the labours of Wedgwood, which have laid his country, and especially his native town of Burslem, under a heavy debt of gratitude. Yet Wedgwood, as we have said, was without the aid of royal subsidies, and, therefore, the highest flights of his art had to be brought down to the level, and tried by the standard, of commercial profit and loss. Economy of manufacture was, for him, a condition of existence, wanting which, success must have ended in calamity. It was naturally found difficult to reconcile utmost cheapness with highest beauty. What then was to be done? The firm decision taken proclaims the devotion of the true artist who is able to rise superior to temptations of mere gain. "We are determined," write Wedgwood and his partners, "to give over manufacturing any article, whatsoever it may be, rather than to degrade it." This, indeed, was a noble resolve; and we scarcely know how, in a few

words, could more forcibly be portrayed the simplicity in aim, the earnestness in purpose, and the pure taste and aspiration, of the great and good man whose virtues and whose deeds the people of Burslem have assembled to celebrate. Fitting is it that a monument should stand to such a memory; and again we repeat that the inhabitants of Staffordshire did honour to themselves, while they conferred honour upon the name of their renowned benefactor.

The form which this memorial takes will not inaptly serve as an expression to the principles which we have seen lie at the foundations of the potter's superstructure. There is in a united Ceramic Museum, Free Library, and School of Art, that happy association of utility with beauty, of intellect with imagination, of work with enjoyment, which seems, indeed, no less to point to a canon of Art-manufacture, than to a law of the human mind, and the prescribed functions of a healthful community. The sons of toil need more than food and raiment. And just in proportion as the work in which they are engaged may rise above brute materialism, and become imbued with the spirit of intellect and emotion, will cravings be felt in their better nature which require to be satisfied. A library, free to all comers, we hope may some day be recognised by such a population as more seductive than the open door of the beer-shop, and obtain the support of all classes and denominations, as an appointed instrument for the elevation of the artisan, scarcely second to, because co-operative with, the parish school and church. A museum, again, of porcelain and pottery, embracing the historic development of the ceramic art, which is among the earliest of manufactures known in the transition from barbarism to civilisation, cannot fail to afford peculiar benefits on a district which is the seat of one of the most highly developed forms of these industries. Such a museum, however, must be made a collection not so much of interest to the archaeologist, as of instruction to the artist. The varied styles, schools, or nationalities, known in the fabric, must here be brought together. The best examples of grace in form, of delicacy and richness in colour, of transparency and hardness in the body or paste, and of lustre in the glaze, should in such a collection be put before the artists and artisans of the locality, for imitation and emulation. The establishments of Sèvres and of Dresden have long enjoyed the advantages which can alone be secured through such an assemblage of the master-works of all epochs and nations. And then, lastly, the School of Art brought into the same building with this museum and library, comes as a schoolmaster, to rightly direct the studies of the youths and girls employed in the several workshops of the neighbourhood—to render the incoherent knowledge entombed in cabinets efficacious and life-giving—to concentrate the scattered details of a multitude of disconnected specimens into one focus of light and of vital development, that so the products of Staffordshire in years yet to come may know of no decadence, but, on the contrary, grow into new beauty, and diffuse into the midst of a vast community enhanced wealth and happiness.

That a Chancellor of the Exchequer should be able to steal time from public duties to descant on the virtues and the labours of a man who was but the humble worker in clay—that noble and honourable ministers of state should assist at the foundation of an institute not ornate with either social or architectural columns or pinnacles, surely would have been deemed thirty years ago as a startling anomaly. But the whole aspect of the country, and especially the attitude of the labouring classes, have materially changed in the interim. And of that change and amelioration no more marked evidence can be given than the simple fact that the people of Burslem have consented to adopt Mr. Ewart's act—that they have chosen, after due counting of the cost on the one hand, and an estimate of the accruing benefit on the other, to tax themselves, in order that within their own immediate borders may be enjoyed the reward and the power of knowledge. Could the spirit of Wedgwood have looked down on the proceedings of Monday, the 26th of October, well might it have exclaimed, "Now is the purpose of my life near to its fulfilment."



## THE ROYAL WEDDING PRESENT OF THE ANGLO-DANES.

WHEN their Royal Highnesses the Prince and the Princess of Wales so graciously sent their "Wedding Presents" to the South Kensington Museum, that there they might be seen by the public, the equally splendid and interesting collection visited with such eager curiosity, mingled with so much of affectionate and loyal sympathy, was far from being complete. Nor have these truly royal presents even yet had their full numbers made up. On the contrary, indeed, while we now write, one of the finest, the most precious, and the most characteristic objects of the entire collection is still in the hands of the artist, who has been long working at it with enthusiastic devotion. This admirable work, in addition to the attractiveness of its purpose and destination, from its intrinsic merits claims from us an unusual expression of our cordial commendation; and we are assured, that our readers will participate in the warm interest we feel both in the artist—himself a Dane, long resident in this country—and in the "Wedding Present" which he is executing for his countrymen, who also are living in England, that it may be presented by them to our Princess of Wales.

It was the desire of the entire community of the Anglo-Danes to offer to the royal bride a vase of ample dimensions, to be produced in oxydised silver, which should be emphatically an expression of Danish Art, the work of a Dane, and, if possible, of an Anglo-Dane, like the donors themselves. The right man to accomplish this patriotic project was found in Mr. Barkentin, who for several years had executed many of their noblest and most admired works for the great establishment of Hunt and Roskell. Gracefully recognising the matchless supremacy of the ancient Greek mind in its conceptions of form, Mr. Barkentin has modelled his vase from some of the purest types of the antique *hydria*; but, in the decorative treatment of his work he has adhered with rigid fidelity to early Danish models and authorities. The composition throughout, both in the various groups and figures, and in the borders and other accessories of the decoration, is conceived in the fulness of the spirit of a true artist and an equally true Scandinavian. The square basement of the whole, which rises from the plinth, has on its four sides the monogram of the Princess with the date of her marriage, a fleet of the Vikings of the olden times at sea, a group of Danish barrows and cromlechs, and a circle of stones with a great upright stone of council—a Scandinavian open-air senate-house; these last two scenes include beautiful and yet wild landscapes. Upon this base rests the true vase. Its slender shaft is boldly banded midway, the band bearing in full relief the heads of the Prince and Princess, alternating with the armorial insignia of the heir apparent and those of Denmark. Like the base, the body of the vase, its two tall handles, and its covering, are wrought into a Danish epic poem, the whole being executed in the most delicate yet the most expressive *repoussé* work in very low or flat relief. There is Thor presiding over his Walhalla; there are impersonations of the mystic, the legendary, and the romantic myths of Scandinavian mythology, interwoven with richly-traceried devices and Runic borders and ornaments. On either side a large medallion breaks, while it beautifully harmonises with, the general

composition. In each medallion nine figures are introduced, one of them being equestrian. These figures rise by most skilfully adjusted gradations into salient relief, the most advanced heads being clear cut; and yet, notwithstanding the splendid boldness of their projection, these figures, freely as they are handled, have all been carefully kept within the contour of the vase. The two groups, both of them modelled with singular ability and effectiveness, represent characteristic and memorable incidents in the lives of the two national hero-queens, as they may be entitled, Thyra and Dagmar. Within each handle a single figure, sculptured in full relief, is seated; the body of the vase is encircled by an inscription in Danish to the following effect—"BRIDAL GIFT TO DENMARK'S DAUGHTER FROM DANISH MEN AND WOMEN IN GREAT BRITAIN;" and the whole work is surmounted by a dignified statuette of Canute, the royal Anglo-Dane, crowned, with his sceptre, and in his mantle of state.

We heartily congratulate the Danish men and women of Great Britain, with their brethren and sisters of Denmark, upon the triumphant success with which their fellow-countryman has proved himself altogether worthy at once of their confidence, and of the honourable duty they entrusted to him. That we should have had this exquisitely beautiful work projected, designed, and executed here in our London by this Danish Cellini, whom we are proud to regard as an adopted fellow-countryman of our own, is also a subject for congratulation to ourselves. And, as we are by no means selfish in our enjoyment of noble Art, we strongly advise our readers to follow our own example in visiting the studio of Mr. Barkentin, at No. 23, Berners Street. If the vase should have passed from the artist to the home of its Royal Mistress, such visits will not, even in that case, be in vain; since other works in the precious metals, bronzes, and examples of Damascened steel, &c., will certainly be to be seen, all of them the able and beautiful productions of the same accomplished gentleman. And, moreover, fac-simile reproductions of the vase itself will be found in Mr. Barkentin's studio, executed by the artist himself, in accordance with the gracious permission of her Royal Highness the Princess of Wales.

## ART IN CONTINENTAL STATES.

PARIS.—That stupendous museum the Louvre is continually being enriched with fresh treasures. The portion called *La Calographie* has augmented its collection by 502 engraved plates, of which 190 are presented by various persons; 284 are purchases; and 28 were executed by order. The purchases consist of 222 portraits by Taraval, bought at the price of £100; 'Paris and Helen,' by Soulang-Teissier, after Prud'hon, £120; views in Greece, by Aligny, £400; Baron Desnoyer's works, £800; 'A Flemish Fair,' by Masson, after Rubens, £120; 'View of Paris,' by Willman, £600; 'Martha, and Mary,' by Calamatta, after Leseur, £600; 'The Sybils,' by Dien, after Raphael, £40. The plates commissioned are—'A Wooded Landscape,' by Daubigny, after Ruysdael, £120; 'The Galant Militaire,' by François, after Terburg, £80; 'Antiope,' by Lefevre, after Correggio, £800; 'Salomé,' by Bertinot, after Luini, £640; 'Coronation of the Virgin,' by François, after Fra Angelico, £1,200; 'The Disciples at Emmaus,' by H. Dupont, after Paul Veronese, £1,600; 'Birth of the Virgin,' by Martinet, after Murillo, £1,600; 'The Concert,' by Pollet, after Giorgione, £800; 'The Virgin Mary,' by Caron, after Perugino, £800; 'The Marquis du Guast,' by Thevenin, after Titian, £480; 'The Tournament,' by Braquemont, after Rubens, £160; besides others, in process of engraving, by Demare, Desvachez, &c.—The first portion of the Museum of Napoleon III., composed of pictures from the Campana Gallery, is now open to the

public; it occupies three saloons where for a long time hung the Spanish collection of Louis Philippe. At present only about three hundred paintings are placed there out of upwards of six hundred, it having been found, on a careful examination, that some of the remainder require restoration, while others are scarcely considered of sufficient excellence to be included in the gallery. In arranging the pictures the plan has been adopted of classifying them according to their respective schools and epochs.—M. Cabanuc has been almost unanimously elected a member of the Institute, in the place of the late Horace Vernet. The other candidates were—MM. Gérôme, Hess, Roger, Larivière, Jacquand, Jolivet, Pils, Bouguereau, Schöpin, Yvon, and Rouget. There is still a vacancy to be filled, caused by the decease of Delacroix.—Last year we had no first prize at the *Concours pour le Prix de Rome*. This year the collection was considered good, two first and two second prizes having been given. The usual annual contributions from French students in Rome have been exhibited. They are generally below the average merit; but one, representing the 'Levite of Ephraim returning Home with his dead Wife,' is a work of promise, and the only large and finished picture sent. The rest are principally studies.—M. Jacobber, one of the chief artists employed in the Imperial Works at Sèvres, died suddenly. A native of Bavaria, he had been long naturalised in France, where he studied painting under Gerard Van Spaendonck. His pictures of flower-groups, some of which are in the Museum of the Luxembourg, are considered little inferior to those of the great Dutch artists Van Huysum and Van Daël. Jacobber received several medals for his works, and was decorated with the ribbon of a Chevalier of the Legion of Honour. Much of the finest porcelain which has of late years issued from the manufactory at Sèvres is enriched with his compositions.—The distribution of the *Salon* medals and other prizes seems this year to have given little satisfaction; only a few of the pupils of the school *Grand Prix de Rome* have been decorated. No lottery, as usual, has been instituted, so that the receipts of the exhibition go into the hands of the government. The number of pictures sold has been small, even allowing the collection to be far below the average; in fact, without the aid of foreign contributions it would have proved scarcely worth visiting.—The *Porte du Zodiaque*, so called from its bearing the signs on the zodiac in bas-relief, forming the grand entrance of the church of Notre Dame, is undergoing a thorough restoration. The ornamental work consists of figures of saints, angels, kings, and others, with scroll-work and arabesques of great richness of design; but time and rude hands have violently assaulted this famous portal, and much injured it. Numerous sculptors are now engaged in repairing the damages, and presently this famous work of the artists of the fourteenth century will be once more seen in its pristine beauty.

WORMS.—The Luther memorial to be erected in this place appears, from the last report of the committee, to be progressing favourably. The gigantic statues of the two great reformers, Luther and Wickliff, by Rietschel, are nearly completed, and those of Huss and Savonarola are ready for casting. A model of Melancthon is also completed. Up to the present time a sum of 174,894 florins has been collected towards the cost of the memorial; but more being required, Protestants of all countries are invited to contribute.

AMBOISE.—The *Gazette des Etrangers* says:—"An important discovery in the history of Art has just been made. A few months back M. Arsène Houssaye was commissioned by the State to direct researches at Amboise (Indre-et-Loire), with the object of finding the tomb of Leonardo da Vinci, the position of which was unknown. Last week the pursuit was crowned with success. A sort of case, found in an old church at Amboise, and containing a coffin, was pointed out to the notice of M. Houssaye. An inscription on the lid of the coffin is said to leave no doubt of the authenticity of the remains which it contains. Thus are refuted, as was expected, the suppositions that Leonardo da Vinci had died elsewhere than at Amboise.

DRESDEN.—The Academy of Arts, which closed on the 27th of September, this year exhibited some praiseworthy works, especially amongst those of the younger artists belonging to Dresden and Leipzig. Much credit is due to other artists of note who sent some of their pictures—such as Plüddemann's 'Conradin on the Chaffot,' a masterly composition in spirit and arrangement; also, a 'Moonlight Scene on the Haff,' by Ludwig Hermann, of Berlin, a painting distinguished by high poetical feeling. Pape, of Berlin, Hummel, of Wiemar, Boltz, of Munich, and Blankarts, of Dusseldorf, contributed works worthy of note.



## COLOSSAL GLASS CANDELABRA, BY DEFRIES.

THE magnificent glass candelabrum, that had been designed by Messrs. Defries and Sons, of London, to stand at the head of the numerous collection of fine and costly productions executed by them in glass for last year's Great Exhibition, in consequence of some unforeseen disaster, was not fixed in its appointed position until about a fortnight before the closing of the Exhibition itself. A commission was given, while the Exhibition was yet open, to the Messrs. Defries to produce for the Nizam of the Deccan five of these colossal candelabra, to be placed in his new palace at Secundrabad, in India; but this grand group of candelabra, while retaining the original design and proportions intact, were to be made more thoroughly conformable with Oriental taste and feeling by the introduction of various members of the composition in coloured glass. Each candelabrum is 22 feet in height, and contains 147 lights, in beautiful and brilliant clusters of sevens; there is one group of these clusters at the base of the composition; and two other groups, in tiers, one surmounting the other, rise above the great central shaft and its clustered columns; and the whole is surmounted by the British Imperial Crown in its proper colours.

Without attempting to enter upon either a minute or a critical description of these candelabra, we are content particularly to remark upon the eminently satisfactory manner in which the Messrs. Defries have demonstrated their correct appreciation of the true character and the peculiar qualities and capabilities of the material in which they were working. Their great glass candelabra are not only magnificent as candelabra, but also thoroughly excellent as productions of the highest order in glass. The glass has been made to produce its own proper effects, because its nature has been understood; and as the design, and the combination of crystal glass with glass coloured ruby, blue, green, yellow, and purple, are correct and judicious in style and treatment, so also is the workmanship throughout of the highest order of excellence. Thus, we here have a significant example of the beneficial effects of our Great International Exhibitions, in the impulse which on the one hand they impart to our artist-manufacturers, and on the other hand in the important extension of the commercial relations between England and her great colonies and dependencies. We regard with peculiar satisfaction whatever may tend to consolidate and to place on a continually improving basis the connection between our own country here at home and India: and, accordingly, we rejoice to know that the Messrs. Defries have already received several other most important commissions from that portion of the empire, in addition to the particular works that are under our more immediate consideration. It is well that our greatest producers should feel that in India their best works are highly prized and in great demand; and so also it is equally a subject for gratifying reflection, that in India itself the habit should grow up amongst the wealthy and intelligent natives of looking to England for whatever they may hold to be most precious and most estimable. The amount of practical good that may thus be realised it is impossible to calculate.

In addition to the group of colossal candelabra, the Messrs. Defries are manufacturing for his Highness the Nizam two of their great prismatic mirrors, similar to the example of these works that was in the Exhibition, and also identical with those that were executed by the same manufacturers for the new palace built on the shores of the Bosphorus by the late Sultan. The cost of these five candelabra with the pair of mirrors exceeds £20,000. The whole will be fixed in the Nizam's palace, under the direction of workmen specially sent out by the manufacturers for that purpose from their own establishment in London.

In the manufacture of pure crystal glass, the supremacy of England is admitted "all over the world." It is gratifying to know that our advance in the production of coloured glass has been rapid, and is now unquestionable.

## MINOR TOPICS OF THE MONTH.

**NATIONAL MEMORIAL OF THE PRINCE CONSORT.**—The committee for carrying out this object met at the Mansion House on the 30th of October, the late Lord Mayor presiding, when a report was read from a sub-committee stating that the sum raised, and now in their hands for the purposes of this memorial, amounted to upwards of £54,000, a large portion of which had been collected in small sums from the middle and working classes. As it appeared by a communication from the Queen, her Majesty desired all monies so raised to be handed over to certain trustees whom she had appointed for that purpose, it was agreed that the subscriptions should be paid to the trustees.

**SOCIETY OF ARTS.**—His Royal Highness the Prince of Wales now occupies the position so worthily held by his lamented father, as President of this institution; his election took place at a special meeting held on the 22nd of October. The prince, in his reply to the application of the Council that he would condescend to accept the presidency, forwarded a most graceful answer, expressing his own diffidence in taking on himself the office, when there were so many better qualified to assume it than he could pretend to be; but that inasmuch as the queen was precluded from taking any personal part in the proceedings of the Society, her Majesty desired that he should mark, by his accepting the post, the interest "she feels in a body of which her beloved husband was so long the head." We hope the prince may live very many years "to promote," as he says, "the great and beneficent objects which his dear father had so much at heart."

**THE WINTER EXHIBITION.**—Mr. Wallis has announced his intention to award two prizes—one of £100 and one of £50—for the two best pictures contributed to the Winter Exhibition. We are not aware of the conditions under which this competition is to take place, but understand that six gentlemen, well known, and in whom artists have confidence, have been named as "Jurors," by whom the prizes will be awarded.

**CHRIST CHURCH, ST. MARLEYBONE.**—Mr. W. Cave Thomas has received a commission for a picture to form an altar-piece in this church. The subject is 'The Angels announcing the Birth of Christ.'

**MR. THIEP'S STATUE OF THE PRINCE CONSORT** has been placed in the principal corridor at Balmoral, and was formally uncovered on October 17, in the presence of her Majesty, the Crown Prince and Princess of Prussia, the other members of the Royal Family then in Scotland, and a numerous assembly of the Royal household, down to the servants and gillies who "had been particularly attached to the Prince Consort's service." The statue, which is of marble, represents his Royal Highness in Highland costume, with a rifle in his left hand, the right resting on the head of a favourite dog. Upon the pedestal is the following inscription, selected by the Queen:—"Albert, Prince Consort, 1861. His life sprang from a deep inner sympathy with God's will, and therefore with all that is true, and beautiful, and right." Her Majesty has expressed her entire approbation and admiration of the work.

**WATER-COLOUR PAINTERS' LANCASHIRE RELIEF FUND.**—The total sum realised by the benevolent promoters and aiders of this act of charity was £1,904 16s. The estimated value of the collection was 4,500 guineas, but the subscriptions barely exceeded this amount. We earnestly wish the latter sum had been realised; but that actually paid in is a right good one, honourable alike to those whose hearts prompted the deed and whose hands accomplished it. It was Mr. James Fahey, Secretary of the Institute of Water-Colour Painters, who, if we remember rightly, set it on foot, and who has acted throughout as honorary secretary of the fund.

**THE ROYAL ACADEMY.**—We copy the following from the *Athenæum*:—"The sales of Works of Art from the Exhibition of the Royal Academy have been as follows:—In 1858, 129 examples fetched £5,056; in 1859, 98 items brought £4,600, in 1860, 152 productions realised £7,435; in 1861, 126 sales obtained £7,338; in 1862, 114 specimens procured for their authors £5,806. Of

course, a much larger amount was received, and a far greater number of sales effected by the artists themselves, both before and after the Exhibitions in question. The number of pictures exhibited in 1863, including oil paintings and water-colour paintings, crayon and architectural drawings, miniatures and engravings, was 1,011; the number sent for adjudication in the same year was 2,122.

**JAMES WARD, R.A.**—A singularly elegant and most appropriate head-stone, or tablet, marks the spot in Kensal Green Cemetery where the body of this veteran painter lies. It has recently been placed there by his son, Mr. George Raphael Ward, the mezzotint engraver. The monument, if it may so be called, consists of a plain pedestal, above which is a slab slightly recessed: in the niche stands a figure representing the Muse of Painting, with her palette and brushes in the left hand, her head encircled by a chaplet of laurel. To say that this is the work of Mr. Foley, R.A., will be quite enough on the question of merit. On the pedestal two inscriptions may be read: one relating to James Ward, the other to the wife of Mr. G. R. Ward.

**INSTITUTE OF BRITISH ARCHITECTS.**—The session opened on the 2nd of November, with an address from Mr. T. L. Donaldson, the President, who, in the course of his remarks, alluded in feeling and most complimentary terms to the loss sustained by himself personally, and by the profession and the Institute generally, in the death of Mr. C. R. Cockerell, R.A.

**ROYAL PORTRAITS.**—The Prince and Princess of Wales have honoured Mr. Jensen, of Berners Street, with sittings for two life-size portraits, which have necessarily been some time in progress, the sittings having been given at different places—Windsor, Frogmore, and Marlborough House. A glance at these works shows the object of the artist to have been a desire not only to mark them as purely modern, but also to effect, by means of the accessories, a graceful commemoration of the circumstances of the nuptials, which, by the way, are more fully brought under notice in the portrait of the Princess than in that of the Prince. The latter wears the uniform of a field-marshal, over which flows the mantle of the Order of the Star of India—an ample drapery of sky-blue satin, so disposed as to show the person and uniform—with the riband and badge of the Order of the Garter, the gold scarf of the uniform, and the Order of the Golden Fleece. The collar of the Star of India symbolises union, as being composed of the lotus, the sacred flower of India, and the rose of England placed alternately, and connected with palm-branches signifying peace. From the collar depends the star with its five points, and a medallion containing an onyx-cameo portrait of the Queen, round which is the motto of the order, "Heaven's Light our Guide." The Prince is supposed to be standing in one of the galleries of Windsor Castle, between the columns of which are seen the trees in the park; the left-hand of the Prince rests upon an ivory-hilted sword, and in his right is held a plumed cocked hat. Laborious as is the execution of this portrait, that of the Princess is yet more so. The background is a composition of columns and richly-figured drapery from Marlborough House. Her Royal Highness is standing as if having stopped for an instant before a gilt table, on which is placed a large silver vase, the gift, according to the Danish inscription round it, of natives of Denmark settled in Great Britain. The Princess wears a purple robe and train over a dress of white moiré antique, enriched with Brussels lace, the present of the King of the Belgians, designed and wrought expressly for a marriage gift. On the left shoulder is worn an ornament composed of cameo portraits of the Queen and his late Royal Highness the Prince Consort. The tiara of diamonds, and the necklace of pearls and diamonds, are both presents made by the Prince; and the Dagmar cross, presented by Prince Christian, is set and worn as a brooch. Other ornaments are rings and bracelets presented by the Queen, the Duke of Cambridge, and other personages of eminence. As likenesses, both portraits are sufficiently successful, the prevalent expression indicating that amiability of character by which the Prince and Princess



are so distinguished. We cannot part from these portraits without complimenting Mr. Jensen on the wonderful patience and success displayed in realising the forms and textures of the variety of objects he has introduced with the view of completing the task he had set himself.

**THE SOCIETY OF FEMALE ARTISTS.**—The school for the study of the living draped figure in connection with this society, is again open, for ladies only, at 48, Pall Mall, and will continue so until the opening of the Exhibition in February. This, we believe, is the only school at which ladies exclusively have the advantage of studying costumed figures.

**FRAUDS IN ANTIQUITIES AND ARTICLES OF VERTU.**—A correspondent of the *Times* has called public attention to this subject, with reference more especially to some lead-castings, impressions from old charter seals, and so forth, that, having been by some process coated with mud, are described as found in the channel of the Thames. This is, however, by no means the only fraud by which ingenious rogues are just now making a harvest. Ere long we may be in a condition to "open the eyes" of the public as to the many ways in which they are cheated into a belief that they are buying, for pounds, veritable antiques, that have but just left the hands of the forger. It is a common practice just now to engrave on an object, actually old, the name of some renowned person, to whom it thus purports to have belonged.

**THE CATHEDRAL OF BOMBAY** is about to receive a new font, which is now being executed in stone in London, by Mr. James Forsyth, the sculptor whose clever and eminently appropriate volume of designs for various monumental memorials was recently noticed in our columns. The design was entrusted to the Rev. Charles Boutell, who has adopted the Anglo-Norman style, in conformity with the prevailing character of the architecture of the cathedral itself. This font will shortly be sent out to India, where it will be placed in the position that has been assigned for it, below the triplet window adjoining the northern entrance, where it will be approached by the Norman porch in which the heathen assemble to hear the mission addresses. This font is a very interesting work, and will be certain to be well received in India.

**A DESSERT SERVICE** of singularly beautiful design—its chief characteristic being the introduction of his pierced and jewelled interlaced open-work into the borders in connection with medallions painted with flowers and fruits—is being executed for the Prince and Princess of Wales, by Alderman Copeland. This will be the most perfect example of its own peculiar style of decorative construction, and it also will certainly prove to be second to none of its many competitors as a specimen of ceramic painting. The centre of each piece will have the monogram of the royal pair very gracefully and beautifully designed: in the centre is an A, wrought out from a floral garland in colours, and on either side in gold are the combined initial letters E. A. Another dessert service by the same eminent manufacturer, has been executed for their Royal Highnesses, from a pattern plate selected by the Prince at the Great Exhibition: this is a service of very gorgeous ornamentation, and it has been sent to the country residence of the Prince and Princess, at Sandringham, in Norfolk.

**CHROMOLITHOGRAPHS.**—Two pairs of these, now popular, coloured prints have lately been issued by Messrs. Moore, McQueen, and Co. The one pair, 'Ulleswater' and 'View from Tynault, in the Highlands,' printed by Vincent Brooks, are from drawings by E. Penley; the other pair, 'Pallanza' and 'Kingston-on-Thames,' printed by M. and N. Hanhart, from drawings by T. L. Rowbotham. The former are showy pictures, rich with the glowing colours of a gorgeous sunset; the latter, and smaller pair, which we greatly prefer, are tranquil scenes, with a clear and soft atmospheric effect.

**J. M. W. TURNER, R.A.**—It is publicly stated that the Board of Works has positively refused to allow a marble tablet to be placed on the house in Maiden Lane, Covent Garden, where Turner was born. We can scarcely believe it possible that official despotism could be so senselessly exercised. The applicants to the Board were artists who had subscribed to the work.

**PAINTERS' HALL.**—The distribution of prizes offered by the guild of painters to the successful competitors, at the recent annual exhibition of works of decorative art by skilled artisans, took place in the month of October. The recipients of the awards were:—For graining, Mr. A. Tyndall, silver medal; for marbling, Mr. C. Ross, silver medal; for writing, Mr. W. J. Cloake, silver medal; for decoration, Mr. F. Spottiswood, silver medal; a bronze medal each to Mr. S. Burnby, for graining; Mr. C. Hewett, for writing; Mr. H. Goodwin, for marbling; Mr. J. J. Lovegrove, for decoration. To each of the following a certificate of merit:—Mr. J. Graham, Mr. A. Tyndall, Mr. J. Tuffill, and Mr. J. G. Howe—the works for which the awards were given being (according to the order of the names) graining, marbling, writing, and decoration.

**OLD ENGLISH KNIVES.**—At the South Kensington Museum there are exhibited some photographs of a hoard of Old English knives, made at the commencement of the last century, by Benjamin Withers, a celebrated cutler of that day. These curious examples of a great English manufacture in an early condition, have been hoarded up by the family of the manufacturer, until very recently they passed into the hands of the proprietors of the Stationery Court at the Crystal Palace, where they are sold, attached to eards, at two shillings a dozen. There is no doubt of the genuineness of these knives, of which there still remains a very large collection. They are quite worthy of the attention of all who are interested in the rise and development of the manufacturing arts of our country.

**LECTURES TO ARTIST WORKMEN.**—We hear with much satisfaction that the Ironmongers' Association (a thoroughly practical and equally sensible and useful institution, that for some time has been quietly accomplishing a large amount of real good) has organised a course of lectures, specially adapted to promote the improvement of the higher manufactures in the hard metals, while at the same time they will aim at conveying general information to all artist workmen. It is much to be desired that such lectures might be systematically organised upon an extensive scale, and we earnestly commend the consideration of some such project to our leading producers of Art-manufactures. Some time ago we suggested that the excellent annual summer exhibitions in the hall of the Painters' Company should, during the winter months, be associated with courses of precisely such lectures as those that we now desire to advocate: will the energetic officers of the Painters' Company accept and act upon our suggestion?

**CURIOSITIES FOR KENSINGTON.**—The ruling powers at the South Kensington Museum, having apparently exhausted the market of utilities, have been recently indulging in the purchase of Art curiosities at an exorbitant rate; such as have been only quoted hitherto as the "fancy prices" given by reckless collectors under the excitement of a sale-room rivalry. It may reasonably be doubted whether many of the old Art-works at South Kensington have any real right to their home in the building; they belong rather to the mediæval archaeology of the British Museum, which is starved in consequence. The Kensington gathering should be exclusively works of, or useful to, manufacturing Art. But now thousands of pounds are given for curiosities, as if the place was a rival to the Hotel Cluny. In fact, the French government have been outbid at the Soltykoff sale in Paris, for articles they would have wished to place there. Hideous old Byzantine works, at the price of one thousand pounds each, are now purchased by the plethora of wealth that flows to Kensington. It has recently become the "lucky" possessor of a small hand-mirror by Donatello, at the outlay of £600! This is the very luxury of fancy collecting, and all amateurs may hereafter hide their diminished heads; "the nation" now outbids them in folly.

We have been requested to correct an error which appeared last month in our notice of the Brighton Exhibition of Art. The picture we spoke of as a *replica* of E. M. Ward's 'Charlotte Corday going to Execution,' is not that subject, but a half-length figure of the heroine. The small *replica* painted by Mr. Ward is in the possession of Peter Potter, Esq., of Walsall.

## REVIEWS.

**LES EVANGILES DES DIMANCHES ET FÊTES A L'ANNEE.** Published by L. CURMER, Paris; DULAU & Co., London.

Few of our antiquarian readers who, visiting Italy, have, it may be supposed, neglected to examine at Sienna and Florence the "Antiphonaires" preserved in the "Sacristies du Dôme" of these two cities. These works by the patient artists of the mediæval ages contain an Art little known, because it is found in books of religious rites that are only seen in the localities for which they were executed; few studies, notwithstanding, are more attractive, nor better merit a serious attention. But how is it possible to give them the notice they deserve when the valuable volumes containing these riches are scarcely allowed to be opened for even a superficial examination? which it is difficult to repeat often. It is not only at Sienna and Florence such fine specimens of Art are found: Turin, Milan, Bologna, Rome, Munich, Vienna, London, Oxford, and Paris, possess specimens of high importance to the history of Art, without naming towns of a second order, and private collections. But still this question presents itself—How is it possible to collect these treasures, and present them to the public examination of the learned and archaeological; and how can they be placed in the hands of artists and draughtsmen anxious to work this rich mine, so capable of multiplying the resources of the art of ornamentation? Photography, colouring by hand, chromo-lithography, have all been called in aid by Mr. Curmer in his numerous works, and have realised the reproduction of those *chefs-d'œuvre*, and thereby solved the difficulty. After having given to the public the "Imitation of Jesus Christ," and "The Prayer Book of Queen Anne of Brittany," he is now publishing "Les Evangiles des Dimanches et Fêtes," consisting of four hundred pages of text, one hundred miniatures, chosen from various works, and of different epochs, forming a history of Art from the Græco-Byzantine period to the end of the "Renaissance;" the whole produced with the utmost fidelity, and coloured from the originals.

This work contains the finest specimens of Van Eyck, Memling, Beato Angelico da Fiesole, and all the ancient Florentine artists; Jean Fouquet, Jean Poyes, and the French school; the Spanish and Saxon artists; executed by the most skilful copyists of our day, with the greatest care, and under the supervision of the patient, learned, and indefatigable editor. Not only has the faithful reproduction of these works been attended to, but their origin and history, the explanation of the subjects, and their place in the history of Art, are fully described. The work is to be completed in one hundred parts, of which sixty have already been published.

**BOND AND FREE.** Five Sketches Illustrative of Slavery. By J. NOEL PATON R.S.A. Photographed by T. ANNAN, Glasgow. Published by the Art-Union of Glasgow.

We may presume that the Art-Union of Glasgow finds its purpose answered in the presentation of photographs to subscribers in lieu of engravings, since this course is still being adopted; but it may well be doubted whether this series of slave pictures will aid in procuring for the society an increase of subscribers, whatever the artistic merit of the works may be, and in some of them this is great. But the subjects are far enough from agreeable—two of them, at least, are revolting; and the association of ideas in connection with such scenes, assuming them all to be true, is anything but pleasant. Under what circumstances Mr. Paton—for whose genius as an artist we have the greatest respect, and whom we know to be a man of the highest delicacy and sensitiveness of feeling—produced these sketches, we are quite at a loss to understand, coupled as they are with texts of Scripture whose real meaning is perverted to make them apparently fit. Such a misappropriation of sacred writ cannot be acceptable even to the most enthusiastic opponent of slavery.

The five subjects are respectively entitled—'Verbum Dei'; Christ, surrounded by a group of slaves, denouncing those who hold them in bondage in the words, "Whoso shall offend one of these little ones which believe in me," &c. 'The Sale'—an American slave market, with a young female being put up to auction amidst all the degrading circumstances that we are told generally accompany such commercial transactions. 'The Capture'—a negro family, having tried to escape, the husband has been shot down by their pursuers, and bloodhounds hold the wife with her young infant in their deadly grip; this is a



composition of great power, really fine as a work of Art, but indescribably horrifying. 'The Rescue' shows the hold of a slave-ship, out of which English seamen are "lending a hand" to draw up the captured Africans. The last is 'Freedom,' symbolised by a gathering of blacks, young and old, "clothed and in their right minds," and sitting under their own vines and fig-trees in their native country, while one reads to the others out of the book of life.

There is no true Englishman, whatever may be his sympathy at the present juncture of American affairs with North or South, who does not regard slavery as an abomination and a disgrace to a Christian people. But sympathy with the slaves will never gain an accession of strength from the circulation of such sensational pictures as these. The council of the Glasgow Art-Union may think it makes a hit by selecting these works at the present time; but not all the eloquence of all the Northern war-Christians could ever make them popular; and we regret to find the society attempting to make political capital out of such one-sided and extravagant materials. That these sketches were not done especially for the purpose, is evident from the fact that some of them bear the date 1858, long before the unhappy war in America broke out. It is therefore just possible Mr. Paton may have made the drawings in one of those whimsical moods in which all artists are apt at times to indulge their fancies, but without any expectation they would be used as they have been, though he may have given his consent to their reproduction.

ART AND FASHION; with other Sketches, Songs, and Poems. By CHARLES SWAIN, Author of "The Mind," "English Melodies," &c. Published by VIRTUE BROTHERS & Co., London.

As a lyric poet Mr. Swain has for many years held his place among the best writers of that class during the present generation; true in feeling, pure in thought, and graceful in versification, his songs and other metrical compositions always fall pleasantly on the ear and refreshingly on the heart, if they do not stir to enthusiasm. He is the poet of the home affections, of the quiet and unobtrusive enjoyments of life, of nature in her most soothing, and gentle, and alluring aspects. Such a writer will always find sympathetic readers and admirers where the mind has not become debased by low pursuits, or diverted from its simplicity and right judgment by the feverish excitement of business or pleasure; and even such are often only too glad to take refuge for a time in a world of thought, which is at once a relief and an antidote to that wherein they usually move and have their being. The poems in this volume will not cause one leaf to wither on the laurel wreath already won by the writer; the subjects are infinitely varied, and all written in a healthy, manly, and chaste tone of feeling and language. The title of "Art and Fashion" given to the book is justified by a series of dramatic, or rather colloquial dialogues, in which Art and artists are the speakers, or are made the subjects. A young painter and his fair cousin have a warm discussion, which promises to terminate in open rupture, about fashion in dress as an Art-feature; Reynolds and Goldsmith discourse on beauty; young Gainsborough pleads with his mother for Art as a profession instead of following his father's trade; poor Haydon pours his plaint into the ears of Lord Lovel, in the exhibition-room of the Egyptian Hall, that the public neglects his pictures of 'The Banishment of Aristides,' and 'The Burning of Rome,' while thousands rush to see Tom Thumb; and in others Leonardo da Vinci and Giulio Romano are the leading characters on the stage. These dialogues are written with a graceful pen and a true love of Art and its powerful influences.

"PAPA!" Engraved by G. SANDERS, from the Picture by THEODORE JENSEN. Published by MOORE, McQUEEN & Co., London.

The Danish painter Jensen has been long enough among us to notice some of our native peculiarities,

and to know what will suit the popular taste of England; hence, it may be presumed, the little picture to which he has given so familiar a title. A young mother, standing at an open window with her child, is supposed to have pointed out "papa" as he approaches the house; and the youngster, with outstretched arms and eager face, seems as if it would jump into the arms of its sire. The composition is a pleasant one of its kind; just such a bit of maternal and juvenile domesticity as mothers will applaud to the very echo. Mr. Jensen must accept it as a compliment if we say that his picture reminds us somewhat of Reynolds's style and manner.

MANRIND IN MANY AGES. An Outline of Universal History. By THAMZEN L. VON OLDEKOP. Published by VIRTUE BROTHERS & Co., London.

A book professing to be nothing more than its title implies: an epitome of general history from the earliest time to the outbreak and continuance of the struggle which is now shaking almost the whole continent of North America. The facts brought forward by the authoress have been gleaned with much diligence, and are perspicuously arranged; she has not taken upon herself the functions of the historian, but has been content to use his writings to compile what may be called a record of the chief events of history in their chronological order. A very useful volume for the school-room.

A HAND-BOOK TO NEWCASTLE-ON-TYNE. Illustrated with a Geological Map of the District, Maps of the Town and of the River Tyne, and upwards of fifty Woodcuts. By the Rev. J. COLINGWOOD BRUCE, LL.D., F.S.A. Published by LONGMAN & Co., London; A. REID, Newcastle-on-Tyne.

Looking at Newcastle-on-Tyne in its commercial aspect, arising out of the mineral productions of the locality, there is, perhaps, no town or city throughout the empire of Great Britain which has done so much to increase, both directly and indirectly, the wealth of the country and to advance its prosperity. But it is just on this account that Newcastle is a *terra incognita*, except as a temporary halting-spot to the thousands who every year are flitting over the face of half Europe in search of health or pleasure. A town heavy and dark, with an atmosphere of smoke, its soil dingy with the refuse of coal mines and iron ore, its constant music the roar of the furnace-blast and the ponderous fall of the steam-hammer, is not quite the place to attract visitors requiring pure air, quietude, and picturesque beauty. Still Newcastle deserves attention, and has much to show to the inquiring and intelligent mind—much both of antiquarian and modern interest.

What these attractions are we must leave to our readers to ascertain by consulting Dr. Bruce's copious and well-arranged "Hand-book," certainly one of the best works of its class that has come under our notice. It traces, in a carefully digested epitome, the history of the borough, with its opposite neighbour Gateshead—a distinct parliamentary borough now, though a bridge over the Tyne connects the two towns—from its origin as an important Roman station on the line of Hadrian's wall, through its subsequent position as a strong military Norman fortress erected by Robert of Normandy, eldest son of the Conqueror, down to the present time. But of course, by far the major part of the book is occupied with an account of Newcastle "present"—its vast mercantile and commercial transactions—its great engineering establishments, where Bolton and Watt and George Stephenson brought their knowledge and energy to bear on the productive resources of the locality, and where metal machinery of every kind is manufactured to an extent, and with a despatch, that appears marvellous—one establishment, we are told, that of Messrs. Hawthorns, being able to turn out a locomotive every week. Newcastle, in all its various phases, has found an intelligent, judicious, and pleasant historian in the author of this volume.

DAYS IN DERBYSHIRE. By Dr. SPENCER T. HALL. With Sixty Illustrations. Published by SIMPKIN, MARSHALL, & Co., London; R. KEENE, Derby.

Derbyshire is a county justly entitled to the reputation it bears for picturesque beauty, and, as a consequence, guides and handbooks to point out what is most worthy of note are plentiful enough. Dr. Hall's work does not, however, come within the list, nor does it profess to be either one or the other. It is a pleasant, chatty book concerning particular localities, those of special interest—Matlock, Bolsover, Hardwick, Haddon, Chatsworth, the Wye, the Derwent, and the Dove, with others of minor import. This is the wrong time of the year for a stroll through the Derbyshire dales or a climb up its rocky yet verdant hills; but at a propitious season we should scarcely wish for a more agreeable and intelligent companion on a journey than this gossiping little volume, which we can commend also as a fireside book, to wile away a vacant hour with descriptive pictures of enchanting scenery, and princely mansions, and antiquarian objects, blended with histories of great and good men. The less we say about the illustrations the better; the few steel engravings will pass muster well, but the woodcuts are as bad as they can be: they would not be admitted into a respectable penny publication. We strongly advise Dr. Hall to cancel them in any future edition of his book, and have the subjects re-engraved in a manner worthy of them.

A CATALOGUE OF THE ANTIQUITIES AND WORKS OF ART EXHIBITED AT THE IRONMONGERS' HALL, LONDON, IN MAY, 1861. Illustrated. London, 1863. Part I.

This is a really magnificent work, of which the first part only, containing one hundred and twenty-eight sumptuous quarto pages, has yet been published. The contents of this part, in addition to official lists of the Ironmongers' Company, include "Iron and Iron-work," "Egyptian Antiquities," "Bronzes and Metal-work," "Chamberlains' Keys," "Locks, Keys, and Door Furniture," "Autographs and Holographs," "Miniature Portraits" in enamel and other processes, and miscellaneous "Drawings." The text is also occasionally illustrated with excellent engravings on wood; also with eight perfect fac-simile reproductions of remarkable holograph letters by Raleigh, Cromwell, Marlborough, Wellington, and other important historical personages, and with fourteen fac-simile woodcuts of other remarkable autographs.

The collections—the formation and exhibition of which are recorded in this splendid catalogue—were brought together on the occasion of a *conversazione* held in the month of May, 1861, in the hall of the Ironmongers' Company, in the City of London. So rich, varied, and interesting were these loan collections, that arrangements were made for their remaining intact for several days after the *conversazione* itself, when they were visited by the late Prince Consort, and by all who were able to obtain access to them. This catalogue is a fitting memorial of one of the most remarkable gatherings of antiquities and rare works of Art that ever was brought together; and, when completed, it cannot fail to be esteemed and valued most highly. It is, indeed, only by means of such catalogues as this, together with similar illustrated records of the contents of particular collections, whether public or private, that the vast riches of England in "Art-treasures" is discovered and made known. And what is still more important than the mere knowledge of the existence and whereabouts of these various treasures is the facility for rendering these very works available as teachers, and authorities, and examples of Art and Art-manufacture, which results from the publication of such catalogues as the one of which the first part now lies before us. We are informed that the second part will commence with the "Arms and Armour" of the collection, and that with the concluding part the preface and a copious index will be given.

FINIS.



















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